SUSIGAL OURIER AWEEKLY JOURNAL AWEEKLY

Thirty-fifth Year

Price 15 Cents

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VOL. LXIX.-NO. 9

NEW YORK, WEDNESDAY, SEPTEMBER 2, 1914

WHOLE NO. 1797



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Tenor.

To my only teacher. Dudley Buck, in grateful recognition for his having developed in me the true meaning of real art.

ROBERT GOTTSCHALK.



EIMAR SCHOFIELD,
Baritone.
To my maestro, Dudley Ruck, with sincere appreciation for his invaluable instruction, from Edoar Schoffeld.



ENRICHETTA ONELLI,
Dramatic soprano.
To mio caro Maestro Dudley Buck, in remembrance of many hours pleasantly spent in hard work and appreciation for making success possible, from Exelentia Orelli.



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MARIE MORRISEY,
Contralto.

To Dudley Bock, to whose thorough fraining and sincere interest I owe my every success.

Devotedly his pupil,
MARIE MORRISEY.



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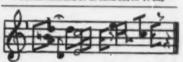
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MUSICAL COURIER

VOL. LXIX.-NO. 9.

NEW YORK, WEDNESDAY, SEPTEMBER 2, 1914.

WHOLE NO. 1797.

"AIDA" GIVEN UNDER BATON OF MASCAGNI.

Rome Hears Open Air Performance of Verdi's Masterpiece Led by Modern Composer—Humperdinck Writes Moving Picture Music— Americans Successful.

Rome, July 27, 1914.

Open air performances are quite the style now after the big success among the pyramids at Cairo. "Aida" was given at the Arena of Verona last year with fine financial and artistic results, so the Romans thought they would not be outdone and they gave a really magnificent performance of "Aida."

Mascagni's baton, while sometimes stimulating, at other moments is so slow and dragging as to make everything lifeless and heavy.

The scenery was picturesque, the big columns being painted with Egyptian hieroglyphics, and walls were added for interior decoration, while fixed pyramids with real palms could be seen through the columns, and the Nile appeared to be really running in the background, with beautiful natural trees and a small temple, sphinxes, etc., adding to the illusion. The whole effect was undeniably poetic, and what with the suggestive music, and some good singing, made up an ideal performance.

True it is that details at times were lost (the place holds 60,000 persons), but on the other hand the brass, which in a theatre is nearly always harsh, was delightful to listen to.

Juanita Capella was an Aida who was heard to good advantage. She sang the big aria of the Nile especially

well. Amneris was a youthful and promising mezzo soprano who hails from the school of Mme. Brizzi, one of the best in Rome. The tenor (ah, those tenors!) was a great disappointment, his "Celeste Aida" being a disaster.

The costuming was gorgeous and all the scenic accessories were in harmony. Witnessing and especially listening to this outdoor performance one can readily understand the enthusiasm the ancients had for their amphitheatres. Of course, this Stadio is too large, as is the Arena in Milan, which is of still more colossal proportions. The ideal al fresco theatre is the Arena at Verona, the proportions there being perfect. This year Mme. Gay did her picturesque Carmen there.

"Aida" is to have eight, perhaps ten, hearings, according to the public patronage.

One thing is true, however, that if every evening the performance is to end at 2.30 a. m., no one will go after a while, as the spot where the Stadio is built is near the Tiber and the dampness, especially after midnight, is almost unbearable.

OTHER OUTDOOR ART.

At Rimini (now called the Italian Ostende) they are also giving outdoor performances in a theatre built for the purpose. The opera is "Isabeau." The old Greek Amphitheatre of Siræusa, Sicily, was to have opera also, but it has been decided to give "Agamemnon" in spoken prose. The same plan has been adopted by the old Amphitheatre at Fiesole, near Florence

Notes and Mention.

Mascagni will direct his "Iris" at Casalmonferrato in September.

Meta Reddisch, the young lyric soprano, has had success as Gilda at the theatre in Lyons, France, where an Italian company is singing.

At Pesaro Zandonai's "Francesca da Rimini" has pleased the public.

Pavia has also its open air performances, "Norma" being the opera.

Humperdinck has written music for a religious drama film for the biggest moving picture house in Rome.

The season at the Adriano came to an abrupt close, Forrest Lamont, the American tenor, sang the last performances of "Trovatore" with ever increasing success. His voice is agreeable although not voluminous, and he sings in excellent style and with earnestness and sincerity,

The operas given during the short season were "Puritani," "Policeto," "Trovatore" and "Traviata."

At the Augusteo the season 1914-1915 promises to be interesting for novelties. So far it is known that symphonic impressions entitled "Villa d'Este," by Maestro



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young Garofalo's symphony are to be played.

Another young American, Laya Machat, made a success

in "Puritani." Her voice has improved greatly since last season and her singing of the difficult music (that is, technically difficult) was laudable.

Duchess Massari (Maria Waldmann), the first Amneris, has made a present of a monument of Verdi to the city of Ferrara, her residence. The

inaugurated monument was some days ago. At the same time a slab with an inscription to the memory of the librettist Solera was also inaugurated. Besides a great many souvenirs and unpublished letters of Verdi are to be given to the museum of Ferrara, all through the munificence of the Duchess.

At Villa Umberto I a mon-ster concert took place for the benefit of the Red Cross. About 50,000 persons were present. Vessella, the bandmaster, con-D. P. ducted.

Carl Hahn to Teach Cello and Piano.

Carl Hahn has decided that in addition to his pedagogic duties as a teacher of piano, he will also give instruction in the art of playing the cello. For this purpose, he has affiliated himself with the Robyn Studios, New York, as cello instructor. Mr. Hahn was formerly instructor of cello at the Cincinnati Col-

lege of Music. Students of this instrument will learn with pleasure of this decision on the part of Mr. Hahn.

Mme. Guercias Returns from Europe.

Mme. Guercias, the operatic soprano, has returned to New York from Europe after an exciting trip. Mme. Guercias was in Vienna when war was declared and she experienced great difficulty in reaching a seaport. After considerable delay she obtained passage on the steamship

"What's that the orchestra is playing?"
"Aren't you ashamed," she answered, "not to recognize Why, that's Hendel's Tango I"-Winnipeg Town

Filippo Guglielmi, and the second and third movements of The Music Teachers' Association, of California.

To the Musical Courier

1 am requested by the State Board of the Music Teachers' Association to forward to you a copy of the following resolution passed by them August 6th:

'Resolved. That to the press we owe unbounded praise

sends word to the MUSICAL COURIER that he has returned from his vacation and is to be found at his studio, 28 West Sixty-third street, New York.

Strauss Explains.

The great German composer, Richard Strauss, does not often talk about himself, but he made an exception the

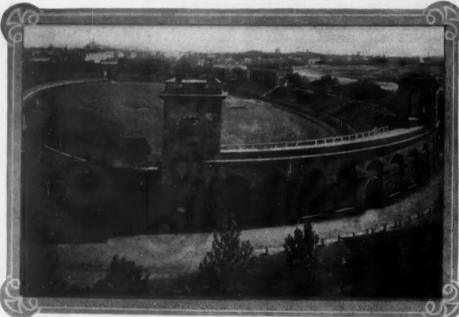
other day in Paris, where he went to superintend the production of his "Joseph Legend." He confessed to a representative of Comoedia that he loves the orchestra better than anything-

"It is my passion, my world and my laboratory," he declared. "If I were Jupiter it would be my splendid thunder, and I pity that god for not having had anything but a monotonous and unvarying din to express his feelings. Variety is necessary-light and shade and, if possible, colors! But that is neither simple nor easy. I have played the piano ever since I was six, and already began to compose at that age. I was what we call an infant prodigy. My first orchestral symphony was executed while I was still at school, and all the critics agreed that I was a wonder master of instrumentation. At twenty I was conducting the orchestra at Meiningen, where Hans von Bulow engaged me for two years. Now I am fifty, and certain critics reproach

me for complication and the celebrated discords. This is because, in spite of my labor and knowledge, I have not yet found out how to express myself more simply. Paradox, if you like!-but I write as I feel-I have no principles, but am a free man."

This confession is certainly a relief, for it was the general impression that these "celebrated discords" were the result of an overweening desire to attract attention.-Winnipeg, Canada, Town Topics.

Charles Widor has been appointed perpetual secretary of the French Académie des Beaux-Arts, a much coveted The voting was unanimous. By this appointment there is a vacancy in the musical section of the Académie, in connection with which the name of Claude Debussy is being mentioned.-Exchange.



for the liberal support given to our every movement, and for the unlimited space placed at our disposal, whereby our work has been given so much valued publicity.

The State Board keenly appreciated your generosity, and the interesting articles concerning the recent convention held at San Diego. They also wish to acknowledge their appreciation of your desire to uphold the Association in its policy of "standardization," a difficult but necessary problem.

Thanking you most sincerely, I am. Yours truly, MARIE WITHROW, Corresponding Secretary.

Byford Ryan Resumes Work.

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Helen Bixby Wetzel in Lower Tyrol.

The accompanying snapshot shows Helen Bixby Wetzel, the young American prima donna, now appearing with great success in opera in Europe. The picture was taken during her engagement in Lower Tyrol with an Italian company, when she sang Gilda and the leading role in one or two other operas, among them "Don Pasquale."



HELEN BIXBY WETZEL AND OPERATIC ASSOCIATES.

her in the group are the impresario and two other members of the company.

Miss Wetzel, who is now in London, will soon return to

Italy to fill other engagements

The Way to "Land 'Em" (Dates and Fish).

From far up in the heart of the Maine woods, Horatio Connell, the well known baritone, sends the accompany-ing snapshot of himself, showing one of his twenty pounders, although Mr. Connell admits that twenty pounders do not comprise his daily haul. He is enthusiastic over



HORATIO CONNELL.

the country, the air, the fishing, and in fact over every-His cabin, which is made of logs, is situated on the side of beautiful Spring Lake, filled with many differ-ent varieties of the finny tribe. He writes that the duck shooting will commence September I, and he hopes to be able to enjoy this sport, too, before leaving his camp.

Mr. Connell declares he is feeling in fine spirits and ready for a season which gives every prospect of being a

He Doesn't.

At a provincial concert Sir Michael Costa was conducting an orchestra which included some local assistance. At one of the rehearsals a local gentleman was evidently playing far away from his copy, when Costa stopped his progress. Addressing the delinquent, he said as rapidly as

he could utter the words: "I beg your pardon, sir; your he could utter the words: "I beg your pardon, sir; your copy must be wrong. You are playing the wrong notes. Have you the right place?" The poor offender said: "Yes, sir, this is the piece. In four flats, is it not?" "Yes, sir, in A flat major," quickly replied the conductor. "Well," said the offender, "yer see, Mister Costa, awm bound ter tell yer that in ma part o' t' country where I coom from, you know, these fower flats, some plays 'em and some doesn't—I doesn't!"—Monthly Musical Record.

Song Written for Yvonne de Treville.

The song, "If You E'er Have Seen," by Gena Brans combe, which was sung at the recent MacDowell Festival at Peterborough, N. H., was written for Yvonne de Treville and is dedicated to that remarkable coloratura soprano. Miss de Treville will use it on her programs this

Bruno Huhn Resumes Vocal Instruction.

Bruno Huhn, the well known vocal instructor and composer, has resumed teaching at 231 West Ninety-sixth street. New York City.

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THE RENAISSANCE OF IMPROVISING.

BY HARRIET WARE.

The other day, while viewing one of the Shakespeare classics as thrown on the moving picture screen, my attention was distracted by the pianist, who, truly inspired by changing scenes, and the dramatic play of emotions, improvised in a most spirited and expressive manner.

Unconsciously my mind wandered back to a fittle house in Akron, Ohio, where my dear friend Mme. Remenyi spent her last deays. The widow of the famous violinist used to comment sadly upon the fact that improvising is a lost art in our day. Mme. Remenyi was wont to rhapsodize over the wonderful performances she had heard formerly, when such men as Brahms, Remenyi, Wagner, Chopin, and the rest of the great musical lights of that period would gather about Liszt in Weimar, or meet in the Paris salons and hold those memorable impromptu concerts that as yet have never been equalled. According to Mme. Remenyi, Liszt, Chopin and Rubinstein were the greatest masters in the art of improvising.

"It is hardly conceivable," said she at our last meeting.

"It is hardly conceivable," said she at our last meeting, "how any artist ever could reach such a climax of exaltation while interpreting the composition of another as Liszt would attain while expressing the very breath of his own being."

The importance of cultivating improvisational powers took on a new aspect for me after Mme. Remenyi's spirited discussions of this fascinating subject, and since then I have devoted considerable time to the study of this matter.

When I first became interested in Hungarian music (during my student days in Budapest) I was astonished at the number of pianists, violinists and cellists who would improvise from fifteen to forty-five minutes, weaving their rhapsodies of folksongs or classic motifs in haphazard succession. Brilliant cadenzas and modulations would serve as stepping stones from one theme to another. I have never yet seen a musician get more joy out of playing than these temperamental Magyars.

It may be timely here to remark that the Hungarian folksong is the nearest approach to the purely improvised form of music. In the orthodox Jewish synagogue there has been, and in those of the smaller communities there still is, a certain amount of improvising done by the cantor. To this day every good cantor takes pride in his own arrangement of "Kol Nidrei," and some of the other important holiday Psalms. But on the whole, the art of

improvising has almost totally disappeared, even among them. For a while they added their own grace notes and cadenzas to the given melody, but with time the Halévy and other versions of the temple services became a permanent institution, and have been taught very strictly to the younger generations of orthodox cantors.

One can readily conceive what a wonderful inspiration the power of improvising may become in the musical



HARRIET WARE, accomplished interpreter of Hungarian and Sh

life of the individual as well as the masses. Such mode of musical expression stimulates one's power of imagination and greatly enlarges one's scope of musical self expression. All musical or intellectual shortcomings, on the

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other hand, find their way to the surface in improvisa-

"With the neglect of improvising most of the romanticism of musical art has died." Such was Mme. Remenyi's remark in closing her lamentation over the irreparable loss of general improvisation among artists.

If the kind reader will follow me back to the "movie," I will endeavor to point out just to what extent we may hope to see a revival of the art of improvising through the truly artistic film theatres.

If we proceed from the theory that improvising is the musical description of a mental vision, or the direct expression of our emotions of the moment, then we are bound to appreciate the important part that the "movie" may play in the revival of this lost art. A wonderful source of inspiration is an artistic film to any artist whose improvising talents are sensitively dependent on their sense of sight and emotional stimulus. As the plot of the play unfolds itself before the pianist's eyes, unsonsciously he enters into its spirit, and through the vision his emotional powers are awakened, enabling him to express in music what he feels and sees.

Violinists, too, could be stirred into some kind of musical expression. Who would laugh at the idea of using the highest grade films for an experiment in some of our best conservatories in order to ascertain the existence of dormant improvising talent among the students? With a mechanical device already on the market that records improvisations, such an experiment may help us to discover many a slumbering talent of great composers to be. Our young artists would receive encouragement by realizing the fact that they are not merely parrots in the realm of music, but have ideas of their own and the power of expressing the worthiest within themselves.

The moving picture has come to stay. We are dependent upon it in almost every branch of science. It has taught the followers of the arts undreamt of and invaluable lessons. The wonderful glass eye of the movie camera has penetrated into many a secret of nature. The beautiful landscapes that we rushed past in trains and motors are brought back to us on a frail ribbon. Nature condensed in all its beauty and grandeur, at the command of man it unfolds itself to surpass his wildest dreams and boldest flights of imagination.

In many cities large orchestras are employed to furnish music for the picture play. Indeed, in Copenhagen my good friend, Mr. Petersen, the conductor of the symphony orchestra, with forty of his men, plays a strictly classic program accompanying the highly developed artistic films.

The film has opened a new field to the composer; why not use it also to stimulate a universal renaissance of extemporizing?

Could you picture to yourself a nobler pastime for true musicians than gathering for a feast of extemporizing? It would be but a question for many a dormant non-creative musical talent to become so thoroughly roused to the exaltation of improvising, that eventually they would hardly need the visions thrown on the screen in order to stimulate musical creative powers.

While in its primitive state, the "movies" appealed mostly to the crude element of humanity, but today, in its highly developed form, presented in our best theatres, they lure men and women whose appreciation of the beautiful and artistic is such as to demand not only the very best pictures, but also a musical accompaniment of decided merit. If the musician will co-operate with the producer they should have no trouble in perfecting the picture play to a point where they can assure the public of a genuine treat for ears as well as for eyes.

The systematic encouragement of improvising in our schools of music and also in the home would mark the beginning of a new epoch in our musical life, one that holds forth such possibilities as to surprise even the boldest dreamer of dreams.

The Effects of War.

The police of San Francisco have closed a moving picture house and arrested the proprietor on a charge of inciting to riot because pictures were shown purporting to represent the Franco-Prussian war.

Hotel managers throughout the city have ordered their orchestras to play no national or patriotic airs, not even Hungarian dance music. Repeated clashes among guests offended because this or that air was or was not played taught the managers that absolute suppression was the course of wisdom.—Duluth (Minn.) Herald.

Announcement Extraordinary

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Owing to the war conditions in Europe, will remain in New York during this season and will accept a limited number of pupils. Mr. Benham's pupils are accepted by the world's famous pedagogues, including Leschetizky, Phillip, Godowsky, etc.

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DUDLEY BUCK, TEACHER OF SINGING.

There is one teacher of singing in New York City who has no reason to complain because of lack of work, and that teacher is Dudley Buck. So incessant have been the calls upon his time for instruction that he has been obliged to devote the major share of the summer to his large class. However, Mr. Buck now feels that he must have a little change, so he has decided to spend the month of September in the Adirondack Mountains, where he hopes to gain a surplus of energy and health to carry him through the approaching season, which promises to be an extremely strenuous one with him.

A glance into Mr. Buck's cool and attractive studio in Acolian Hall, New York, these days, even when the country is so warm, might lead one to wish that his summer days could be spent amid such pleasant surroundings. Mr. Buck is most enthusiastic concerning this summer season and says that he thinks New York as a warm weather resort is not to be equalled anywhere.

Elsie T. Cohen, the charming accompanist and assistant to Mr. Buck, also has remained in town this summer but will be away during September.

Mr. Buck has been singularly blessed with ambitious and studious pupils, who have preferred to remain in the city and learn more of the art of singing rather than merely to have a good time and rest on their laurels. There is an old adage to the effect that "a man is known by the company he keeps," and it seems as though in regard to teachers this might be changed to run like this: "A teacher is known by the work of his pupils." Mr. Buck is keenly enthusiastic over the work of his faithful pupils and they are equally proud of him and eager to endorse him whenever opportunity presents itself.

endorse him whenever opportunity presents itself.

Among those who have been faithful in attendance at the Buck studio this summer may be mentioned Marie Morrisey, Katherine Galloway, Enrichetta Onelli, Robert Gottschalk, Edgar Schofield, and a number of others, some of whom have and others who have not as yet reached the artist class.

Marie Morrisey, whose work has received frequent mention in the MUSICAL COURIER this past year, has a beautiful contralto voice, distinctive for its clarity and beauty of expression. Mrs. Morrisey made her debut last fall, and was heard in several concerts and at her own recital in Aeolian Hall, New York, where she scored a pronounced success with the music lovers present.

The excellent soprano voice of Katherine Galloway has earned for her justly merited success in the concert field, where she was heard many times last season. Gifted with a charming personality, in addition to her lovely voice, Miss Galloway is always a favorite with her audiences. At present she is in Philadelphia, where she is filling a long engagement as soloist with the Edmund Tiersch Orchestra.

Another pupil of Dudley Buck, who is the possessor of a beautiful soprano voice is Enrichetta Onelli, who has sung in opera in Europe and in concert here. Miss Onelli's voice is of excellent dramatic quality, an assertion which the public will be given a chance to see proved this winter, for Miss Onelli will be heard this coming season, many engagements already having been booked.

Robert Gottschalk possesses a remarkable tenor voice of beautiful quality and wide range and he will be a valuable addition to the concert field. Although he is now equipped for church, concert, recital, oratorio, and, in fact, for opera, he will continue to study diligently under the direction of Mr. Buck.

The splendid baritone voice of Edgar Schofield is rapidly winning for him merited recognition, and success seems certain to crown his efforts.

Mr. Buck has received many offers of church positions and concert engagements, but he has declined, saying he does not care to reenter the concert field; thus is the concert field the poorer, and his pupils the richer, by this decision.

Curfew for Berlin?

The sophisticated tourist to the German capital had always supposed that the much vaunted night life there was a thing apart from the existence of the average Berliner citizen. Cafes that opened their doors only at midnight, cabarets that lasted until dawn, dance palaces where fashionable clothes and expensive wines figured more promi-nently than dancing-all those elaborate precautions for costly but rather joyless nocturnal gayety seem to have been staged for the American sightseer rather than for home consumption. The same seemed to be true of the equally celebrated Paris night life, where no self-respecting Parisian would dream of seeking amusement in the dives and dance halls of the Montmartre. But now Berlin is threatened with a curfew law, sponsored by no less a personage than the empress herself. The good empress, while frowning upon the gay night life for moral reasons, adds astonishing information that it is affecting the health of the citizens of Berlin to an alarming degree. Berlin was once the healthiest capital on the continent, but is no In the last year 43 per cent. of all the males insured were ill for at least three days, and 45 per cent. of the females were ill for the same length of time. This is due, concludes the empress, to late hours spent in participating in the night life instead of sleeping. The empress does not object to Americans and other foolish tourists spending in nocturnal revelry the precious hours that should be devoted to sleep, but she does object most vignow that native sons and daughters have contracted the habit .- Philadelphia Press.

It Must Have Been a Good Joke.

These three jolly artists seem to be enjoying a good joke, but whatever it is they fail to divulge it and so the



THE LAUGHING TRIO.
Grace Hall Riheldaffer, Mary Gailey and Ward Lewis,

onlookers can only smile in appreciation of their mirth. This is the "Laughing Trio," more generally known as Grace Hall Riheldaffer, soprano; Mary Dennison Gailey, violinist, and Ward Lewis, pianist and accompanist. Their present season will close in Ohio on August 31, and from thence they will go to Lake Chautauqua for an appearance.

Carl Pohlig, the new conductor of the Braunschweig Opera, had planned for a "Salome" revival in September.

George Ade's Formidable Rival.

George Hamlin, it is said, has announced that he intends to become a "literary person" and "write pieces" for the newspapers.

"It is reported," says Mr. Hamlin, "that my old friend, George Ade, author of countless 'Fables in Slang,' has engaged a singing teacher and is preparing to enter grand opera as a tenor. I consider this a direct attempt on Ade's part to steal my business, so I have dashed off a fable in slang which I hope you will print—it may cause George Ade to think twice before he encroaches on my chosen field of endeavor.

"My first fable in slang," continued Mr. Hamlin, "is entitled 'How Nero Got By as a Singer,' and runs as follows:

When Nero, the Roman Emperor, made his debut as a singer to his own cithara accompaniment, he had his success insured. In the bright lexicon of the imperial youth there was no such word as "fail." He averted such a possibility by inaugurating a method which even at this late date is still in use, and has helped many a grand opera singer get by. Shush! (business of whispering) Nero invented the claque!

I hold no brief for Nero, nor am I trying to add another bit of infamy to his already checkered career. But as a singer, he was a wise guy. He did not stage his initial performance in Rome, but tried his talent on the dog, over in Naples.

Several bands of lusty young Neapolitans were rehearsed to applaud, and the applause was arranged to come in three degrees—the bumbi, or hum of bees; the imbrices, or rattle of hail as on a tin roof, and the clashing of porcelain vessels together. The claque became letter perfect in its part.

And did Nero make good?

He did.

Night after night the human bees hummed sweetly in Nero's ears, the hail pattered and the vessels clashed in joyful tumult. And the very best people in Naples fell for the glad clamor and added their plaudits to swell the enthusiasm. Nero's "golden voice" was said to be decidedly classy.

The news of Nero's Neapolitan knockout traveled to the Eternal City, and messengers were sent to implore the possessor of the heavenly voice to return, so that the citizens of Rome might hear and rejoice.

Nero graciously consented to give a "request performance" in his home town—and he took his claque with him. His first appearance in the seven hilled city was a riot—a copper riveted cinch.

Moral-A little boosting doesn't hurt.

Ellen Keller Scores.

Ellen Keller, the brilliant and beautiful young violinist, was the soloist recently at a concert given in the fashionable Waumbek Hotel at Jefferson, N. H. She played Brahms and Schubert numbers with signal success. Another one of her important summer engagements was at a Pride's Crossing musicale, where she gave the program with Marion Green, and performed four compositions in such admirable style that she was encored enthusiastically

Miss Keller will tour this season under the management of Gertrude F. Cowen.

Charles Bowes to Locate in New York.

Charles Bowes, the eminent vocal instructor and specialist in tone production, sends word from his Paris home that he is planning to return to America as soon as he can get away and will locate in New York. Mr. Bowes' close association with De Reszké and with Oscar Seagle, and his widely known eminence in his specialty of tone production, will make him a welcome addition to New York educational circles.

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Adolf Tandler Welcomed Home by Friends and Officers of the Orchestra—Quiet Summer Season Reported—Ellen Beach Yaw's Unique Concert for Newsboys' Home—Current Paragraphs of Interest.

1110 West Washington Street, Los Angeles, Cal., August 24, 1914.

The summer season is marked by an unusually quiet condition in the musical line; as a rule this season is less inactive on the coast than in other sections, the climate here permitting work to be carried on much more comfortably than is possible in most places; but August and the early part of September are taken almost universally by the musicians as a vacation time. Most of the studios are closed and the rest are doing very little work.

Calvin Cady, of New York, is conducting his annual summer classes, which are well attended and most interesting.

ADOLF TANDLER RETURNS.

Great relief and pleasure were felt by the many friends of Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, when he safely reached home during the past week, after several narrow escapes. Mr. Tandler might be eligible to conscription in the Austrian army, as he was an officer. He served his allotted time, however, but as a reserve he might still be liable, as his papers of American citizenship are not yet secured. But application for same had been made, of which he held sufficient proof to save him from complication.

The Los Angeles Symphony officers and friends were considerably alarmed at one time, but Mr. Tandler's return has settled all question of the future of the Los Angeles Symphony Orchestra. Mr. Tandler reports having had a delightful visit and was the recipient of many honors and congratulations from his former masters and confreres.

ARTHUR BABCOCK IN RECITAL.

Arthur Babcock, assisted by Clyde Collison, pianist, gave a recital before the Woman's Music Study Club of Long Beach last month which is well spoken of by the Long Beach press. Indeed, it seemed to arouse great enthusiasm. Mr. Babcock is noted for his well considered programs, which always present unhackneyed numbers. Mr. Collison as pianist and accompanist come in for his share of praise.

MME. YAW'S MOONLIGHT PAGEANT.

Ellen Beach Yaw has to her credit many philanthropies little known to the general public, but a number of years ago she established for the newsboys, the Lark Ellen Home for Boys, in which she has never lost her interest, still looking after the wellfare of its inmates. On Saturday evening, August 8, she gave a benefit in the gardens of her Italian villa, at Covina.

The program shows great diversity; in fact, it was headed "Moonlight Vaudeville," but in this day and age the

word "vaudeville" is not incompatible with the highest

A very pretty effect was secured when Mme. Yaw sang her own group, the "Coo-Coo and Firefly," and "Skylark," the lights being turned out with the exception of the electrical arrangement of fireflies which she used on the Orpheum circuit last year. These were placed among the orange trees at the back of the stage and the effect was fairylike as the lights flitted to and fro among the foliage. It was in every way a great success and netted a goodly sum for the home.

MRS. TIFFANY RETURNS.

Mrs. Willis N. Tiffany, the popular soprano, returned a few weeks ago from several months' stay in Europe. She comes back greatly refreshed and enthused by her trip and the months of study, and her beautiful voice is lovelier than ever. All her friends and the public will look forward to hearing her again. For the present she is resting quietly, but will resume her church position on October I and expects to give a number of recitals as well as continue her teaching.

LEBEGOTT AND HIS ORCHESTRA GO TO VENTURA.

Early in August Edouard Lebegott took his orchestra to Ventura, Cal., and gave two concerts on the Chautau-qua Course in progress there. Mme. Lebegott accompanied the orchestra as soloist. The reports from the management are most enthusiastic and nothing during the session gave greater pleasure or satisfaction than these concerts.

JANE CATHERWOOD.

Marie Hertenstein Heard From.

"There is one country just now where the individual is lucky to have a police record. Not a bad one, of course,



MARIE HERTENSTEIN

but at least it is well to be known to the police," as Marie Hertenstein, the American pianist, who temporarily is

marooned in Berlin, wrote in a letter received here re-

When war broke out she, like hundreds of other Americans accustomed to living in Europe for many years, was unprovided with a passport.

As everyone in Germany is registered with the police, Miss Hertenstein was on record. And, as she has spent much time studying abroad, her record extended over a period of years. On this account, it was with little difficulty that she succeeded in convincing the police that she was a good American citizen with no intention of being anything but neutral in this "war of wars." Consequently, her liberty temporarily withheld, quickly was restored.

She was financially aided by the American Government agents in Berlin, it has been learned by S. E. Macmillen, her manager. Therefore, she is in no way endangered by the precarious conditions prevailing in Germany. She expects to arrive in New York by October 1. Plans for her tournee are progressing without interruption and it is expected by her manager that "her debut in New York will establish her claim to high rank as a pianist."

Seagle Gives a Benefit.

The little English village of Beeding made a gala occasion recently of a concert given for its benefit by Oscar Seagle and some of his pupils. The quaint little town hall was crowded to its capacity, and the audience, so the baritone writes his manager, Loudon Charlton, was a joy to sing to. Days in advance the ticket supply was exhausted, and enthusiasm waxed so high that the two hour program was doubled by the demand for encores.

Although Mr. Seagle, like all artists, delights in an audi-

Although Mr. Seagle, like all artists, delights in an audience that is musically alert, he insists that his interest is especially aroused by one that is openly unmusical. To reach such an audience through compositions that may in some respects be above their understanding, is, he declares, the highest satisfaction. He believes a good song should make an appeal to many grades of intelligence.

"A species of pleasure insurance" is what one Seagle enthusiast terms the baritone. Concert goers, he contends, ordinarily assume a risk when going to hear a singer, and they are fortunate if out of a lengthy program they hear a half hour of excellent singing. "In Seagle's case," says he, "they run no such risk. This American baritone is a singer of songs. He has spent years to attain this distinction. A Seagle program does not mean a passable aria, an indifferent group of French songs, and a fair example of lieder singing; but it means that the charm of French songs will be revealed in their elusive delicacy; that the breadth and warmth of German songs will be uncovered as if for the first time, and that English songs will be rendered with a clarity and intelligence altogether too rare among contemporaneous singers."

Mr. Seagle will spend the entire season in America, the European war having naturally interfered with his original plan of devoting only a few months to concert work before returning to Paris.

The League of German-speaking music critics held its second conference at Essen on May 23. Its membership has increased from twenty-two to forty-two, but this seems a small number for the German Empire, to say nothing of Austria.—Exchange.

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Mary Lindsay Oliver's Versatility.

Mary Lindsay Oliver, the Scotch pianist and teacher, of Moline, Ill., has been spending the last four weeks at Crystal Lake, Ill., practising and living as much as possible simple life" out of doors. Miss Oliver is very fond of all country occupations and much of her spare time has been given to swimming, riding, driving and sketching. She has always been an enthusiast of the brush. Miss Oliver has also done a little teaching, as two voice pupils were with her the first three weeks. In the meantime, her studio in Moline has been in the care of Violet Nordquist, who has been a pupil of Miss Oliver for nearly six years and has been carrying on a certain number of les-sons for her. Miss Oliver will return to Moline about September 3 to a very large class of both piano and voice pupils.

During the season Miss Oliver expects to fill a number of recital engagements and will probably run one or two artists' concerts at her studios during the year as she usually does. The past year was the most successful of the many successful ones she has had since coming to America and she anticipates a still greater achievement during the coming season. Among Miss Oliver's plans is the furthering of the interests of a young tenor whom she be-lieves to hold great promises of a career and for whom she has assumed much personal responsibility in the ele-



MARY LINDSAY-OLIVER

mentary preparation of his voice, which she trusts will heard in the future.

Miss Oliver's interest in the local musical situation of Moline, Rock Island and Davenport is never failing, and she is interested in a series of three concerts to be given in Moline, opening with a recital by Myrtle Elvyn; a second concert by Aresoni, tenor, and a third by the Zoellner Quartet. The Choral Union of Moline will also give its

annual winter concert and May festival.

Miss Oliver's work is somewhat prolific, when the fact is considered that it involves that of a piano soloist, a teacher of both piano and voice as well as harmony, a concert manager and a critic, as well as contributor of several articles on musical subjects and some compositions, both for voice and piano, in all of which she is accredited with a distinct and unusual success.

Julia Claussen Denies

Cancelation of American Tour.

From Julia Claussen, Swedish contralto, now in Stockholm, comes an emphatic denial that she has canceled her American concert tour on account of the European war.

If Sweden becomes involved in the threatened war, Mme. Claussen's husband, Captain Claussen, of the Swedish army, may rejoin his regiment, according to a cable received last week from Mme. Claussen by her manager, Alma Voedisch, of Chicago, but, even so, the contralto will return to America in ample time to begin her concert to and later to sing the principal contralto roles with the Chicago Grand Opera Company.

When Mme. Claussen returned to Europe last spring for her operatic season at Covent Garden, London, she left her two little daughters, Sonya and Bojian, at a convent school in Chicago, so her home ties are equally divided between Sweden and Chicago, and not even a war in which her native country is concerned would keep her away from her children for more than four months at a time

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Percy Hemus Announces Plans.

Bronzed and showing an enviable tan gained from a season at the seashore, Percy Hemus, the eminent baritone, was in New York this week arranging for his return about September 15.

Mr. Hemus in mentioning his summer at the shore said: "I find that work is the only real enjoyment when one spends an entire season at the shore. At first one feels that he can rest for a month or so, but after a few days he turns to work for his enjoyment.

With Gladys Craven (Mrs. Hemus) I have been preparing our programs for the coming season. We gave a recital in Asbury Park, N. J., about two weeks ago and had a crowded house, which was most gratifying, considering the hot weather. Most of my work is in the preparing of my New York recital, which will be given in Aeolian Hall on November 6.

"This season I will devote considerable time to teaching. I am hearing from pupils from all parts of the country and have reason to know that I will have a large class. Som of those who will be busy this coming season are: Ethel Kinnaman, who has been on tour with Pryor and his band. She has had an ovation wherever she has sung. Bowen returns to the stage this fall. Charles Tingle has signed a three year contract with Mr. Savage and will be heard in the leading tenor role of 'Sari.' And, as the pa-



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PERCY HEMUS

pers have announced. Eleanor Painter will return to this country as a star under the management of Andreas

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The real musicians are the birds, and it is interesting to know that the young fledglings, in some cases at least, have regular singing lessons from the mother. A wren whose nest was in a box near a country house was watched by the family as she patiently instructed her little ones. Placing herself on one side of the opening, and in front of her pupils, she first sang her entire song very distinctly. One little flutterer opened its mouth and tried to follow her, but after a few notes its voice gave out and it lost the tune. Mamma wren immediately took up the melody at that point, and sang it through as clearly as possible, when the youngster tried it again and finished triumphantly.

Then the mother sang again, and another nestling followed her, breaking down as the first had done, and beginning afresh. Sometimes there were three or four failures before the tune was carried through, but the wren always began where the little one broke down and sang to the end. These singing lessons lasted for some time, and several of them were given every day.-Toronto, Canada,

During a performance of Shakespeare's "Tempest" at Munich, so violent a storm broke out that it was impossible to hear the voices on the stage, and it was not until an hour had passed that it was practicable to continue.-Lon-

Francis Rogers Sings at Newport.

Francis Rogers sang recently after a dinner party given by George Scott, at Newport, R. I., in honor of Lady and Sir Michael Herbert.



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Maximillian Kotlarski, Another

Parsons, Artist-Pupil.

Maxmillian Kotlarski, born September 28, 1897, in New York City, entered the von Ende School of Music in At the entrance examination he evinced so much talent that he was awarded a scholarship, and assigned by Abert Ross Parsons, director of the piano department, to Antoinette Ward for thorough training. Under that excellent teacher, young Kotlarski developed notable capacity for piano technic, together with warmth of temperament and musical insight. His scholarship was renewed, and in 1912 he entered the class of Mr. Parsons, with whom he has studied ever since.

In 1913 he won the silver medal for piano playing, and in 1914 the gold medal, the award being made by nine noted musicians not connected with the school, the jury making their ratings behind a screen, and the competitors being known to them solely by numbers, and not by names.

Kotlarski won for "superior effectiveness in concert playing.

The following are some of the comments which the MUSICAL COURIER has made at different times on Mr. Kotlarski's playing:

"Mr. Kotlarski showed virtuoso technic, repose, and much dash in Liszt's Rhapsody XIV." "Tremendous bra-



MAXMILLIAN KOTLARSKY,

our and clean cut technic." "The Schulz-Evler 'Blue Danube' arrangement, a work exceedingly difficult, was played by M. Kotlarski. It was sheer brilliance, especially amazing, when the technics and pyrotechnics of the piece are considered."

The Fresh Air Art Society.

When Nikolai Sokoloff was in London he was invited by John Powell, the interesting young American musician and pianist, to become one of the charter members of a most interesting society called the Fresh Air Art Society, its purport being to bring fresh air into all the arts. Among the number of distinguished people who joined as charter members were Auguste Rodin, Camille Flammarion, Efrem Zimbalist and the remarkable young Russian pianist, Benno Moiseiwitsch.

A few well known musicians belonging to the society gave a concert at Aeolian Hall, Bond street, and Sokoloff played the A major Brahms sonata with Vernon Warner. In speaking of the concert, the Musical Standard said of Sokoloff:

"Nikolai Sokoloff played the Brahms sonata in G major. Mr. Sokoloff is one of those unhurried players, whose brilliant execution is almost hidden, so finely is it done, and in such a tranquil manner. His playing of the sonata was one of the most charming studies in its quiet perfection that we have heard for a long time.'

Mary G. Wilderman Is Home from Abroad.

Mary G. Wilderman, pianist, who has been spending some years in Berlin and has given a number of successful recitals and concerts in Europe, returned to America on the steamship Philadelphia, August 12. She had much difficulty getting passage and had to come in the steerage. She will be heard in America this season.

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The Zoellner Quartet's Activity.

It is of interest to note in what degree the Zoellner Quartet has contributed to the steadily growing and broad demand in America for chamber music. Aside from filling a long tour, which embraced many of the Eastern States, the entire Middle West, the Pacific Coast (exclusive of the Northwest), and the Southern States, the Zoellners enjoyed the distinction of introducing to American audiences the following important and interesting new works: The Dohnanyi quartet, op. 15, the Glazounow suite, op. 35, the Brandts-Buys "Romantische Serenade" and the Sinding trio for two violins and piano, op. 92; besides this they revived, with distinct success, the Cesar Franck quartet. The novelties which the Zoellners will offer this coming season will be the quartets of Darius Milhaud, Gustave Samazeuilh and Arthur Nevin, who is also com



THE ZOELLNER QUARTET AT QUATRE BRAS, NEAR WATERLOO, BELGIUM, IN 1912.

poser of the opera "Poia," which was produced at Berlin. The Milhaud work is described as original in conception and ultra-modern, if not daring, in treatment. duction of this work promises to be one of the interesting features of the coming chamber music season.

When playing in communities where chamber music, in its best form, has not been previously heard, the Zoellners have adopted the plan of including on their programs, in addition to the standard classics, a group containing at least one movement from works of the different modern schools-the Russian, the French, the Dutch, and oftentimes a work by an American composer. Thus, they have been able to carry to all parts of the country a definite interest in the different modern schools. The Zoellners have been very highly complimented by the presidents of clubs and universities for their industry in arranging such

Harry Culbertson, the American manager of the Zoellner Quartet, reports that a very large portion of the 1914-1915 tour of the Zoellners is already completely booked.

Schoenefeld Out.

720 South Broadway, Los Angeles, Cal., August 12, 1914.

To the Musical Courier

As the time set for the entry of scores in the \$10,000 prize opera contest of the National Federation of Musical Clubs now is past I respectfully request the editor of the MUSICAL COURIER to publish this announcement of the withdrawal from the contest of Henry Schoenefeld, of Los Angeles, owing to the shortness of time allotted for composition.

I wish it clearly understood that his withdrawal is made with no criticism of the committee in charge of the contest. It is simply to do justice to Mr. Schoenefeld, who signified his intention of entering the contest but who has since discovered his inability to complete his opera within the short space of one year without materially slighting the composition by extreme haste which, of course, in any art is fatal to artistic achievement.

Writing you as his librettist I deem it permissible to speak of Mr. Schoenefeld's participation in previous notable musical contests, else this letter might appear a presumption. In 1892 he had the honor of winning the first prize offered by the National Conservatory of Music of New York for the best American symphony, bestowed by Antonin Dvorák, chairman of the judges. Again in 1800 he received the Henry Marteau prize in Paris for the best American sonata for violin and piano.

In the light of Mr. Schoenefeld's noteworthy orchestral work I think it is to be regretted that he was unable to mpete in the opera contest. But the possibility of similar future contests offering him the opportunity to contribute an original operatic addition to American music will be looked forward to with interest and pleasure by his friends. Yours respectfully,

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Della Thal Returns from Europe.

Della Thal, pianist, has just returned to Chicago from Europe, where she spent several months. Miss Thal informed a representative of the MUSICAL COURIER that she left Paris on August 1 and reached Boulogne to sail for America on the same day. It will be remembered that August I was the day that the French mobilization took place, and Miss Thal had some very interesting things to say about this.

When I reached Boulogne," said Miss Thal, "I stopped at a hotel for my lunch, but as I was ready to give my order I noticed quite a little commotion among the waiters, who, as a matter of fact, were mostly Germans and Aus-



DELLA THAL, The Chicago pianist who has just returned home from war racked

trians. They walked out as one man and were replaced by French maids. After lunch, at about 4 o'clock in the afternoon, just before I got on the tender to get out to the Holland-American liner Potsdam, on which I returned, I saw French soldiers leaving for the front and also the departure of the reservists for their different stations. I had booked my passage on the steamer Imperator, but as you know, that was the first ship to be held and the officers of the North German Lloyd Company in Paris gave me an order on the Holland-American Line securing a first-class cabin, which though an inside one, was com fortable. The North German Lloyd people, however, still owe me quite a little bit of money, but they informed me that the rebate would be paid only after the war was over.

"Anyway," continued Miss Thal, "I am glad to be back home with my parents and friends, and though I, as well as the other American pianists will be more busy this season, due in some way to the lack of European talent, I cannot feel but commiseration for all of the musicians who have been called to their colors, and it will be a happy day for me when peace will have been restored."

Dietrich Piano School Removal.

Walter N. Dietrich, director of the Dietrich Piano School, Philadelphia, Pa., announces that after having been located in the Keith Building, Chestnut and Eleventh streets, that city, for the past ten years, the school has now moved to the Estey Building, Seventeenth and Walnut streets.

The Dietrich Piano School is one of the best known and established piano schools in this country, and Mr. Dietrich is fortunate in having the assistance of the following able musicians: Rae Benjamin, Edna Hoffmann. Ruth Pendleton and Albert Hardenberg.

Minna Schloemann at Long Branch.

Minna Schloemann, vocal teacher of New York, who is spending the summer at Long Branch, N. J., will resume teaching on September 21. While in Long Branch many of her pupils are continuing their studies with her.

Gadski's Husband Here

Hans Tauscher, husband of Mme. Gadski, arrived in New York last week aboard the freight steamer Noorderdyk. Mme. Gadski now is en route to this country.

Mrs. Franklyn Knight's Success with St. Louis Orchestra.

The following press notices regarding Mrs. Franklyn Knight's second tour with the St. Louis Symphony Orchestra once more give evidence of the esteem in which the public and press alike hold the distinguished contralto:

The aria, "Ah, Rendimi," from Rossi's "Mitrane," was excellently suited to Mra. Knight's richly emotional contralto; and for an encore, this favorite St. Louis singer gave the familiar "Year's at the Spring" with much joyful optimism in its voicing.—St. Louis Post-Dispatch, May 6, 1914.

Mrs. Franklyn Knight, the St. Louis vocal representative on the tour, contributed to the program the delightful old aria, "Ah, Rendimi," from "Mitrane," by Rossi. Mrs. Knight has a rich alto voice, strong and clear throughout its entire compass, which is a long one. Persistent applause added the song "The Year's at the Spring" to the evening's entertainment.—St. Louis Republic, May

Mrs. Franklyn Knight, contraîto, sung an aria from "Mitrane," by Rossi. Mrs. Knight is an artist of handsome stage presence, as well as superb voice and excellent style. She was recalled and sang a little song which proved so popular with the audience that she repeated it.—Birmingham Age-Herald.

Mrs. Franklyn Knight, contralto, made herself so popular with the audience that it compelled her to sing three times instead of one. Her principal number was the aria, "Ah, Rendimi," from Rossi's "Mirrane." As an encore she sang "The Year's at the Spring," by Theo. Hoeck. Her voice is rich and with good range.

Not the least on the program was the delightful singing of Mrs. Franklyn Knight, contralto, whose solo, "Ah, Rendimi," from Rossi's "Mitrane," brought forth a storm of applause from the appreciative audience.—Galveston News.

Matinee .- In Mrs. Knight's singing of her great aria in the afternoon she revealed a depth of emotion, distinctness of enunciation, velvety tone and musical finish which delighted her audience. Evening.—Of the three, Humperdinck's "Wiegenlied" was decidedly the favorite. Mrs. Knight's lovely voice and her most beautiful



MRS. FRANKLYN KNIGHT.

this a dazzling little number. Responding to erous recall, Mrs. Knight sang in a perfect manner "Drink to Me Only with Thine Eyes."—Meridian Dispatch. (Advertisement.)

A. Carbone Ready for Fall.

A. Carbone, the well known New York vocal teacher, nnounces the resuming of his regular daily teaching of Monday, September 14, at his studio in Aeolian Hall, West Forty-second street, New York. Signor Carbone is planning to give, during the winter, some operatic performances with his advanced pupils.

Jenny Larson Arranges for Appearances.

Jenny Larson, dramatic soprano, who arrived in New York recently, after having studied in Berlin and Paris, already been arranged for appearances in a number of reand concerts this coming seaso

In Paris Miss Larson studied with Mme. Organi.

A local band was one day playing at Dunfermline, when an old weaver came up, and asked the bandmaster what they were playing.

"That's 'The Death of Nelson,'" solemnly replied the bandmaster.

'Ay, man," remarked the weaver, "ye ha'e gi'en him an awfu' death."-Monthly Musical Record.

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Macmillen Writes.

Among the hundred or more letters from Americans in Germany brought to this country by Dr. Karl G. Bertling, assistant director of the American Institute in Berlin, who was sent to this country as the Kaiser's personal representative to disseminate official news of the war, was a missive to the MUSICAL COURIER from Francis Macmillen, inclosing the accompanying photograph, which was taken at Loschwitz, in Saxon-Switzerland, near Dresden, during war times.

Macmillen's letter was written in German, and he explained that until peace is declared all communications from Germany must be in the language of the country, as they are read by censors.

Judging from this snapshot, it would not seem that Macmillen or the others in the party were suffering any great inconvenience or hardships on account of the war. He says: "Law and order prevail in Dresden, and in spite all the great crowds and the intense excitement prevailing, I have not witnessed one accident or a fight, nor seen a single evidence of drunkenness."

Macmillen mentions a jolly dinner party at the house of Prof. Leopold Auer, which included as guests Mr. and Mrs. Arnold Volpe, of New York. He adds that Mrs. Volpe contemplates going to Berlin this winter to study



A WAR TIME SNAPSHOT. Left to right, standing: Mrs. Arnold Volpe, Arnold Volpe, Mme. Stein, Francis Macmillen; Leopold Auer is seated.

voice culture. He says all Germans believe the war will be of short duration. Peace, they think, will be established within a few months, at the most.

To Appear in New York in Grand Opera.

Ernest Briggs announces that Lydia Sturtevant, contralto, who was for a season understudy with the Chicago Grand Opera Company and afterwards prima donna in the Sheehan Opera Company, has been booked for a complete season which will be spent in New York City. She is engaged for sixteen weeks with the New York Italian Grand Opera Company and will also make a number of guest appearances under the Aborns with the English opera company at the Century Theatre, New York. She has also been booked for a number of recital engagements in the East by the Eastern booking agents of the Briggs Musical Bureau, and will appear in a series in New York City given under the auspices of the Scottish Some of the roles in which she will appear during the coming season are Herodiade in "Herodiade," Azucena in "Trovatore," Nancy in "Martha," the Queen in "Bohemian Girl," Gertrude in "Hansel and Gretel," Zanetto in "Zanetto," Pierotte in "Linda di Chamounix," Lola in "Cavalleria Rusticana," Madalena in "Rigoletto," Madlon in "Andre Chenier." Her repertoire also includes Amneris in "Aida," Leonora in "Favorita," Laura and Cieca in "Gioconda," Ulrica in "Masked Ball," Delilah in on and Delilah," Siebel in "Faust," Erda in "Rheingold," Erda in "Götterdämmerung," and others.

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Hanna Butler's Greetings.

The accompanying picture forms the opposite side of a postcard received by the Chicago office of the Musical Courser from Hanna Butler, soprano, of Chicago. The card, dated July 30, in a small town of Switzerland, reached this country nearly a week after Mrs. Butler had



returned. Mrs. Butler wrote: "Have been coaching over mountains for three days. We are now at Zermatt, Switzerland, right in the Alps. The streets are so quaint and weather also. Yesterday we were in a regular blizzard."

Should the Cannon Speak!

This picture was not taken in Europe in spite of the warlike surroundings. It is a snapshot of John C. Thompson, the talented young pianist, and his manager, Robert Patterson Strine, of Philadelphia, and it was taken on board "Old Ironsides," which lies at anchor in the navy yard at Boston. This vessel, the Constitution, would stand very little chance of surviving an ocean voyage, not to speak of a battle, which readily accounts for the non-



JOHN C. THOMPSON AND HIS MANAGER, ROBERT P. STRINE.

chalance with which Mr. Thompson and Mr. Strine lean against the cannon. Mr. Thompson is working hard at his pianistic endeavors and at his favorite sport, that of tennis. He played in the semi-finals at the club tournament in his home town in Williamstown, Pa., and is most enthusiastic over that diversion.

George Hamlin in Milan.

George Hamlin, tenor of the Chicago-Philadelphia Grand Opera Company, is passing the summer in Milan, Italy, with his family and reports to his managers, Haensel & Jones, that the only discomfort the European situation has created so far as the Hamlin family is concerned is a total cancellation of a large number of dates in the tenor's opera and concert itinerary on the Continent. Mr. Hamlin states that he will be in America to fill his spring bookings without fail.



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THE MUSICAL COURIER EXTRA Published every Saturday by Musical Courier Co. Devoted to the interests of the Plane Trade.

NO CHICAGO OR BOSTON OPERA

Chicago makes known the unwelcome news that it will have no opera season this winter, owing to the uncertainty of getting its artistic personnel in time. All of them are in Europe and several of the principals are fighting with the armies there. The Board of Directors have cabled Cleofonte Campanini, who is in Italy, to notify the various members of the company that all contracts have been canceled. Of course, the Chicago decision also affects Philadelphia.

Eben D. Jordan, chief financial supporter of the Boston Opera, cables that the organization probably will suspend activities for this winter, owing to the absence of most of its male principals, who are fighting in the various armies of Europe. Henry Russell, managing director of the Boston Opera, is marooned in Italy.

Christine Miller cables from Berlin that she is 'well and happy."

War or no war, announces the Century Opera, it will open its New York season September 14.

Toronto, Canada, has canceled indefinitely the big musical festival which it was planning for next

Dr. William C. Carl, the distinguished American organist, has arrived safely in London from Swit-

Wilhelm Bachaus, the German pianist, has, it is reported, been drafted into service with the troops of his country.

Music has been prohibited in Ghent, Belgium, by the local mayor, "owing to the national calamity," as his announcement explains.

Des Moines, Ia., is raising \$15,000 for the formation of a symphony orchestra to give a series of concerts there this winter. Gustave Schoettle, of Kansas City, Mo., is being considered as the con-

It has been ruled by the Treasury Department at Washington that opera singers and other artists who come to the United States and later return to their foreign homes hereafter will have to pay an income tax in like manner as American citizens.

Rumors are rife that Paderewski thinks of cancelling his American tour this season. His strong Polish sympathies are a matter of general knowledge and it is likely that he will go to his native country to help with advice and money during the present Russian difficulties.

The spring of 1915 was to have seen the next competition for the Rubinstein Piano Prize and the event was scheduled to take place in Berlin. It is doubtful at this moment whether the contest will take place at all or be postponed until after the termination of hostilities in Europe.

Rehearsals for the forty-second season of the Oratorio Society of New York, Louis Koemmenich, conductor, begin on September 24. The performances, including but one novelty, are as follows: "The Dream of Gerontius," December 9, (soloists, Mildred Potter, contralto; Gervase Elwes, tenor, and Frank Croxton, bass); "The Messiah," (afternoon), December 29 (evening), December 30 (soloists, Florence Hinkle, soprano; Marie Stone Langston, contralto; Reed Miller, tenor, and Frederick Remington, bass); and "Joan of Arc," by Enrico Bossi, March 24 (soloists to be announced later).

These concerts will be given in Carnegie Hall as usual; with the assistance of the orchestra of the New York Symphony Society.

Thuel Burnham, the noted pianist, cabled the MUSICAL COURIER from Paris on Monday of this week stating that he will sail for America early in

An Evening Sun editorial points out very sensibly that champions of eugenics should pause occasionally in their shoutings and remember Beethoven's father-he was a drunkard.

On the authority of one who knows positively whereof he speaks in the matter, it can be accepted as a fact that Andreas Dippel will not undertake his season of light opera in New York this season.

Reports from Australasia say that Mme. Melba's present tour in that part of the world is a conspicuous success. At one of her recent concerts the encores demanded were so many that finally the diva went to the piano and played "Home, Sweet Home" as a gentle hint to the persistent audience.

Clubs, managers, and orchestras holding contracts for Leonard Borwick appearances in the United States this season need not fear disappointment, as the celebrated English pianist will return from his current Australasian tour via San Francisco and intends to make all his projected appearances in this country before his return to England.

In case Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, is detained in Europe too long to open the season's concerts with his organization, they will be led by P. A. Tirindelli until the return of the regular conductor. Mr. Tirindelli, a very able musician, is the leader of the orchestra at the Cincinnati Conservatory of Music.

Latest advices received by the MUSICAL COURIER tell that the Paris Opera is closed; Ysaye's three sons have gone to the front; Muratore, Andre Caplet, and Vanni Marcoux are fighting for France; Henri Busser, leading conductor of the Paris Opera, has joined his regiment; the brothers Isola, directors of the Opera Comique, also are at the front. Among the composers, the only known combatant so far is Xavier Leroux.

Most reassuring is the latest official report from Symphony Hall, Boston, which says that though the Western trip of the Boston Symphony Orchestra planned for early this fall will have to be abandoned, there is every reason to believe that the regular series of concerts in Boston and elsewhere will be carried out according to schedule. A more complete and definite statement, however, is expected upon the return of C. A. Ellis from Europe this week.

Marcella Sembrich cabled to the Wolfsohn Musical Bureau on Saturday from Lausanne (Switzerland) that she will sing in this country during the months of January and February. The recitals will be limited to New York, Boston and Chicago. Mme. Sembrich declared her intention of sailing from Rotterdam October 3. She has been at the Hotel Beau-Rivage in Chamounix, Switzerland. but when it was found that it might be impossible to return to her villa at Nice, where she makes her winter home, the famous singer decided to come to America. After her arrival here Mme. Sembrich and her husband will be the guests of several prominent families in Lenox, Mass., Bar Harbor, etc.

MUSICAL COURIER HEARS FROM A. M. ABELL.

Berlin's Artistic Ranks Depleted by the Call to Arms-Many Members of Royal Opera at the Front-Probably No Concerts Will Be Given While War Lasts-Musical Courier Representative Gives Graphic Account of Conditions in the Prussian Capital Kreisler Exchanges Violin Bow for the Sword.

Berlin, August 13, 1914.

The havoc that has been wrought in Europe during the last two weeks is without a parallel in the history of the world. The great Napoleonic upheaval was nothing at all in comparison. Everything is paralyzed, and so interwoven are modern

ONE OF VIENNA'S PROMINENT CHURCHES

international interests, and so interdependent have the nations become, that it seemed inconceivable that a general European war could be brought about. It will probably be'the last one. Here in Berlin everybody expects Germany to be victori-

The artists' ranks have been decimated by the call to arms; more than 140 members of the personnel of the Royal Opera and Royal Play House have been called into service, and conditions are the same with all German stages. It is now a

at all this season. There will probably be no concerts at all while the war lasts.

Fritz Kreisler has exchanged the bow for the sword and is now at the front with the Austrian

Henri Marteau has been called into the French army to fight against his friends and employers, for his interests are all in Germany.

Kirchoff, one of the heroes of this year's Bayreuth Festival, in now at the front on the French



THE HANS SACHS MONUMENT, NUREMBURG.

border near Metz. Kirchoff, the son-in-law of Etelka Gerster, is one of the leading tenors of the Berlin Royal Opera.

Dr. Kunwald, Anton Witek, Andreas Dippel and countless others are now in Berlin, trying, with faint hope of success, to get passage to America.

Dr. Karl Muck is at Bayreuth; he declared he would volunteer his services for the Austrian army,

question whether even the court theatres will open but friends persuaded him that he would do more real good at the head of the Boston Symphony Orchestra than by stopping a Russian bullet. He is fifty-two years old, anyhow, and past the age of active service.

C. A. Ellis was held up on the Austrian border because his automobile was driven by a French chauffeur. He is all right now, but at first the authorities, it is reported, took him for a spy.

The richest Americans are destitute of cash and the arrival of the Tennessee with American gold is looked forward to with an eagerness that no one



can appreciate who has not lived through the last few days here.

As all communications are cut off, this will probably be my last word to the MUSICAL COURIER until

ARTHUR M. ABELL.

STICKING TO ONE'S LAST.

It is surprising to read in a New York daily usually so keenly alive as the Sun, so platitudinous an article as the one in its issue of August 26, called "War and the Musical Season." The matter reads as follows:

A weekly journal devoted to the interests of musicians rejoices in the belief that the European war will create unusual opportunities for American singers and players. Without doubt some of the famous artists of Europe will not come to this country to play or sing. For example, Fritz Kreisler, the great violinist, is an officer in the Austrian army, and for the time will have to maintain that the sword is mightier than the bow. Numerous other musicians will be drawn into the deplorable struggle, but not all.

The Sun has already published a not inconsiderable list of those who are sure to be heard in this country, and to that list additions will assuredly be made. There is, furthermore, one important aspect of the situation which must not be ignored. The nature of the American public will not be transformed by this war. It will continue to regard dispassionately all aspirants for public honors and to measure them according to its own satisfaction in their achievements.

The public will not go to hear music except when it is presented in a manner combining potency of personal magnetism with excellence of technic. This has been proved over and again. This position of the public will not change because fewer European celebrities come to court The American performer will have to "make good," as the popular expression has it, just as if the customary army of foreign stars was at hand.

But it is within the bounds of possibility that the reduction in the number of artistic invaders may furnish room for the discovery of some new and brilliant talent at home, and that this talent may be brought to notice more speedily than it would in a crowded season. If such shall be the result, American music lovers will perhaps be able to give thanks that some small good has come out of such prodigious evil.

The weekly journal referred to is the MUSICAL COURIER, of course, but nowhere in its columns has any assertion ever been made to the effect that the American public now is ready to accept artists be-

cause they are American and not because they are good. The MUSICAL COURIER slogan always has been, is, and always will be, that art has no nationality and no matter where found belongs to all the world. What does the good Sun mean by accusing the American public of going to hear music only "when it is presented in a manner combining potency of personal magnetism with ex-cellence of technique?" How about musicianship, interpretation, and power of emotional expression? Do they not count? It is plain to be seen that Mr. Henderson, the Sun's musical writer, is marooned in Europe, and someone else has assumed his musico-editorial duties during his absence. When unmusical persons write about music the result never fails to be ludicrous and bathotic.

A special hint to the Sun: the spelling "technique" now belongs to the school of "artiste," "honour," "colour," etc.; in modern America the word is known as "technic."



(1) The Emperor and Empress. (2) The Kaiser in civilian dress (which he wears only on very rare occasions). (3) Frederick the Great, as painted by Graff. (The Kaiser's illustrious ancestor who erected the Berlin Royal Opera House.) (4) Kaiser Wilhelm and his six sons. (5) The Wiesbaden Royal Opera (which is subsidized by the Emperor; gala performances are given here for the monarch every spring.) (6) Seven thousand school children serenading the Emperor in the court of the palace at Berlin. (Through the initiative of the monarch the vocal instruction in the public schools has been greatly improved.) (7) The German Crown Prince (who is a talented and accomplished violinist). (8) Four generations of Emperors (photographed in 1888, shortly before the death of both William and Frederick). (9) Kaiser Wilhelm and the Rayal Palace at Berlin. (10) Kaiser Wilhelm II at six different periods of his life.

IN VIEW OF CURRENT EVENTS

[PORTRAITS AND SCENES DEALING WITH RUSSIA, FRANCE, ENGLAND AND OTHER



(1) Count von Hulsen-Haeseler (general intendant of the Berlin Royal Opera and the Emperor's right hand man in all matters musical). (2) The Emperor's Palace at Berlin, (2) The Kaiser (who contributes more to the support of music than any other man in the world). (4) Gebeimer Regierungsrat Franz Winter (managing director of the Berlin Royal Opera). (5) The celebrated "Jahr-hunderthalle" (Century Hall) at Breslau, which is said to contain the largest organ is the world). (6) The exterior of the Berlin Royal Opera House. (This is the oldest court opera house in Germany, having been exvected under Prederick the Greet in 1741). (2) The Holferinham, Munich (where musicians gather). (8) The historic Wartburg (southwest view) at Eisenach, in Thuringia. (9) Magnificent new Royal Opera House (festooned for the jubilee performance of "Lohengrin" on June 16, 1913, commemorating the twenty-fifth amaivermary of the Emperor's accession to the throne).

AND CONTEMPORARY HAPPENINGS

COUNTRIES WILL BE PUBLISHED IN EARLY ISSUES OF THE MUSICAL COURIER.]

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Althouse, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

В

Louis Blumenberg, Alexander Bloch, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Burroughs, Mrs. A. M. Blair, Wilhelm Bachaus.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centanini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani, Lina Cavalieri.

D

Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel,

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, S. M. Fabian, Sam Franko, Rita Fornia.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Godson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans.

H

Julia Hostater Kathleen Howard, David Hochstein, Ellis Clark Hammann, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, George Nelson Holt, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann, Carl Hillman, Sigmund

J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Frank Norris Jones.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Earle G, Killeen, Sergei Kötlarsky, Morgan Kingston, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Pritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koemmenich, Henry Kaspar, Mrs. Joseph Kaspar, Mrs. J. B, Kendall, Josephine Kryl, Walter Kirschbaum.

Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Tina Lerner, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zitella Martin, Adolph Mühlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, L. H. Mudgett, Dr. Karl Muck, Ottilie Metzger, Lucien Muratore, Vanni Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth Mack, Yolanda Mérö, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Leopold de Maré, Laya Machat.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegarde Nash.

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober, Emil Oberboffer

...

Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Hênry Perry, Eteanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa,

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Rover,

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Theodore Spiering, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Loyal Phillips Shaw, Eleanor Spencer, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sickesz, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, George W. Stewart, May Scheidler.

Louis Campbell-Tipton, Louise Gerard-Thiers, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tramont, Elizabeth Topping.

Otto Urack, Josef Urban, Jacques Urlus,

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani. W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams.

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler,

Returned and Returning.

Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, has returned to that city after an absence of several weeks in Europe.

Paul Steindorff, the well known oratorio and orchestral conductor of San Francisco and vicinity, is back in California from a three months' visit abroad.

Mme. Guercias, the operatic soprano, has returned to New York after an exciting trip through the war afflicted districts.

Della Thal, the Chicago pianist, is back in that city from a sojourn of several months abroad.

Oscar Gordon Erickson has returned to Chicago from Berlin.

Mary G. Wilderman, the planist, returned from Ber-

lin August 12 on the steamship Philadelphia of the American line.

M. H. Hanson, the New York concert manager, returned to the metropolis last Friday via Montreal on the steamship Andania.

Victor Harris, the New York conductor, composer and vocal instructor, arrived here on Monday of last week on the steamship St. Louis.

Henry Weldon, the American basso, who is to be a member of the Century Opera Company this coming season, arrived in New York on Monday of last week aboard the steamship St. Louis.

Frank Damrosch returned to New York last week on the steamship Noordam.

Ivan Caryll, the light opera composer, has arrived in New York.

Raymond Havens, a pianist of Providence, R. I., came home from London via Montreal.

Mme. Johanna Gadski is en route to this country. Cecil Ayres, the pianist, arrived in New York last week. C. A. Ellis, manager of the Boston Symphony Orches-

tra, is due home this week.

W. E. Walters, press representative of the Boston Symphony Orchestra, returned from Europe last week.

Wilhelm Middelschulte, the well known Chicago organist, arrived in New York August 24 on the steamship Noordam, and proceeded to his home in the Western

Alma Gluck, the prima donna soprano, and Efrem Zimbalist, the Russian violinist, reached New York last Sunday, August 30, on the steamship Espagne from Havre.

Edgar Stillman Kelley, the noted composer, arrived in New York on Tuesday morning of this week on the S. S. Rijnbam from Rotterdam.

MME. NORDICA'S WILL.

George W. Young, husband of Mme. Nordica, has been ordered by Surrogate Cohalan to file the original will of the late singer, made in 1910. She executed the later one in 1914 just before her death. It is understood that in the first document the bulk of her property was left to Mr. Young, while in the second he was given nothing, Mme. Nordica setting forth that she had advanced her husband \$400,000 in the meantime, an amount equivalent to his rightful share in her estate. The singer's entire fortune is to go to her three sisters, according to her last testament. Mr. Young has filed the original will in Freehold, N. J., as he claims that his wife had established residence in that State. Under the laws of New Jersey, Mr. Young would be entitled to part of his wife's estate, whichever of the two wills might be admitted there. But the last will may have to be probated in New York and in that event a lawsuit is likely to determine the whole question as it relates to the rights of Mr. Young and Mme. Nordica's sisters.

ELKS' MUSIC FESTIVAL.

Asbury Park, N. J., was the scene of a successful music festival offered by the B. P. O. E. 128 on three nights of last week, August 25, 27 and 29. The artists who appeared were of the highest caliber, and the success was, both from a material and an artistic viewpoint, of a superior order. Among those heard were Mabel Garrison, Eva Mylott, Orville Harrold, Emil J. Polak, Alice Nielsen, Rosa Olitzka, Jerome Uhl, George Dostal and Nahan Franko. Florencio Constantino was to have appeared at the final concert, but was unable to do so, his place having been taken by George Dostal.

SAN DIEGO MUSICIANS PROUD.

Says the San Diego, Cal., Union of August 12, 1914: "San Diego musicians are displaying with pride the issue of August 5 of the MUSICAL COURIER, the leading musical publication of America, in which nearly five pages are devoted to a detailed description of the recent meeting of the State Music Teachers' Association in this city. . . . The space and pictures given the article should do much to spread afar the fame of the City of the Sun as a music center."



BOOKS SHOVELED OUT IN FLOOD, MARCH, 1913.

AIRING A GRIEVANCE.

The following is one of several letters received by the MUSICAL COURIER after publication of a recent article:

Springfield, Mass., August 25, 1914.
To the Musical Courier Company:

I was sorry to see in your paper such a poor account of the convention of the National Association of Organists held at Asbury Park recently. The men were very sore at your man (reporter), who took the matter second hand, evidently from "the powers that he" down in Ocean Grove.

This year's convention was far and above the best gathering of representative organists that ever have assembled. Organists from as far west as New Mexico and south as Florida, a few from Canada. The place of meeting was ideal, a quiet lecture room in the First M. E. Church at Asbury Park, the room being filled at the meetings. Some contrast to the Ocean Grove affair, where one would hear revival shouting on all sides. We were driven from building to building, as suited the convenience of the "boss" of Ocean Grove. The North End Hotel was ideal in every The banquet was a most brilliant affair, I can assure you. The lawn party at Mrs. Bruce Keator's was the best we ever have had. The treatment we received at every turn was the best at Asbury Park. Your article that was published last week was written by a fellow who never came to one meeting and was primed, as it were, from across Wesley Lake. Why did not the reporter come to headquarters at least and make himself known? Next year there is a strong sentiment in favor of having the convention here in Springfield. You can readily see why am writing this letter. The article in question gave a black eye to the convention, and to those who might think of attending the coming year; they would be influenced greatly if they received false impressions through your Yours sincerely,

ARTHUR H. TURNER.

The Musical Courier sees no reason to retract what was said in its original report of the convention of the National Association of Organists, which was correct in every particular. A representative of the Musical Courier attended nearly all of the meetings of the association during this convention and gained his information on all sides both from interviews and personal observation; and, for the sake of avoiding all misunderstanding, it may be well to add that none of this information came from "the powers that be down in Ocean Grove," nor was the Musical Courier representative "primed as it were from across Wesley Lake." Also, the reporter did go to headquarters and make himself known, but saw no reason for not telling the truth.

SOUSA OPERA ALMOST COMPLETE.

Sousa has almost completed the composition of his new opera, "The Irish Dragoon." The first act is altogether complete, the second act finished with the exception of one or two numbers, and the final act about ready for the finishing touches. The book has been arranged by Joseph Herbert from Charles Lever's famous novel, "Charles O'Malley, the Irish Dragoon." There will be a broad com-

edy role in that of the inimitable Mickey, Free, whose character and appearance are so well brought out in the illustrations of the standard edition by the renowned caricaturist "Phiz," especially in the frontispiece, "Mr. Free Making Free." The character of O'Malley will be of the heroic and chevalresque order, and should prove exceptionally effective in the hands of a competent artist.

HELP DAYTON.

In the flood disaster of 1913 which engulfed the homes of 85,000 people, the Dayton, Ohio, Public Library lost the greater part of its valuable music collection, comprising both literature and scores. Books, music and musical instruments that can never be replaced were swept out of existence in a few hours. The only hope of hundreds of students and music lovers in Dayton is a general lending collection of music at the Public Library. But the library is limited in funds and must meet largely increased demands in many other directions. Hence, beyond a moderate expenditure for books of general interest in the literature of music, nothing of direct help to students and musicians can be afforded.

The musical interests of the city are evidenced by the fact that twenty-two musical organizations comprising a membership of over 1,500 musicians have combined in a Civic Music League, whose purpose is to give concerts at cost, and also free concerts by local talent in churches, schools and public auditoriums. Aside from the aesthetic and recreational value of this movement, it has greatly stimulated the study of music in the city.

To meet the dearth of musical material due to the flood, the Civic Music League, asks cooperation in soliciting gifts for a general collection of music to be set apart in a special room at the Public Library as a lending library where everyone may avail himself of the works of the great composers, ancient and modern.

Hence composers, musicians, publishers, and conservatories are being addressed by the Dayton library to ask that it receive their consideration in case they may have in hand any surplus music or books, or standard works of the composers, even if slightly used; or libretti of operas and interpretative programs, such as those of the great symphony orchestras, which they could donate.

The accompanying photographs will give but slight notion of the havoc wrought by the flood of 1913 in the Dayton library. For two weeks thirteen men were engaged in shoveling mud from the library building. Fifty thousand books and all interior furnishings were destroyed.

The library has received numbers of gifts in all other departments, both from citizens of Dayton and from outside sources, and we believe that when the situation is known as to music the much needed help will also be extended to this important branch of the service. The matter should be addressed to Electra C. Doren, librarian, Dayton, Ohio, Public Library and Museum.

ST. PAUL-MINNEAPOLIS ENTENTE.

Through unfortunate conditions which resulted in the discontinuance of the St. Paul Symphony Orchestra, that city, one of the most musical of its size in the country and which for eight years has been accustomed to symphony concerts of a high order, bids fair to be deprived of symphony concerts the coming season. Steps were taken, however, to arrange a series of concerts in St. Paul by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and these will be given, to the number of eight, in the St. Paul Auditorium, under the auspices of the St. Paul Institute, Charles W. Ames, president. C. O. Kalman, who has been active in the affairs of the St. Paul Orchestra, will be chairman of the special committee on orchestra concerts. Edmund A. Stein, who has been manager of the St. Paul Orchestra, has been retained as local business manager for these concerts.

The soloists thus far engaged are (November 5) Mildred Potter, (December 31) Julia Claussen, (January 14) Alice Verlet.

Manager Wendell Heighton is busily engaged completing arrangements, and the remaining soloists will be announced very soon.



THE RUINED MUSIC ALCOVE, MARCH, 1913.

HOW TO AID THEM.

Many inquiries are coming to the MUSICAL COURIER from the relatives and friends of the persons mentioned in our list called "America's Hosts Abroad," and most of the questions relate to the manner in which money may be sent abroad to those in distress. As a reply to all the anxious ones on this side the MUSICAL COURIER cannot do better than to reprint the attached statement, prepared recently for The Outlook by the Hon. Seth Low, chairman of the New York Relief Committee. It reads as follows:

The committee of New York citizens appointed by Mayor Mitchel for the purpose of co-operating with the Federal authorities in assisting Americans abroad believes that the immediate difficulties which have created so much anxiety have been cleared away.

Direct lines of communication are now open with all European countries, with the exception of Germany and Austria. Payments on travelers' checks and other credit instruments have been resumed in England, France, and. to a large extent, in Switzerland. This is presumably true of Russia.

The reassuring news comes from the War Department that a definite plan has been formulated for facilitating the return of Americans in Russia, Germany and Austria. is believed that adequate transportation facilities can be provided without the use of American ships and trans-

For the benefit of those who are anxious to communicate with friends abroad the mayor's committee suggests the following methods:

In case the address of the friend is known, the cable companies will accept messages to all European countries with the exception of Germany and Austria. The censorship regulations require plain English or plain French— with the full name and address of both the person addressed and the sender.

In case the address is not known, a message should be sent to the American consular official in the territory where the party has been traveling. A letter should be sent to the State Department calling its attention to the

For persons desiring to send funds abroad the United States Treasury is offering its assistance. Funds may be deposited at the various subtreasuries and with the Treasury officials. Payments in Europe will be made through the consular service.

Several New York banks are in a position to accept funds for payments abroad. The mayor's committee, with its headquarters at 65 Liberty street, New York City, will be glad to furnish additional information-if it is neces-SETH LOW,

Chairman of the Committee.

ST. PAUL ORCHESTRA'S TROUBLE.

It is distressing to read in the St. Paul Pioneer Press that the symphony orchestra of that city had to disband because of inability to add another \$20,000 to the guarantee fund. St. Paul is reputed to be an unusually wealthy community -for one thing it is the home of J. J. Hilland to the impartial outsider it seems a matter for surprise that Minneapolis' neighbor would acknowledge publicly such a humiliation as is represented by the breaking up of its orchestra because of lack of financial backing. St. Paul has taken a step backward in the eyes of musical and cultural America.

THE PANAMA-PACIFIC EXPOSITION ORGAN.

It is denied in various quarters that Edwin H. Lemare has caused the console of the organ at the Panama-Pacific Exposition to be built in such a manner as to make it difficult for other organists to play upon the instrument. It would seem to us that the Austin Organ Company should clear up this matter and thereby settle a question which is cansing many American organists much concern. If the Austin Organ Company will courteously send to the MUSICAL COURIER a plan of the console of the organ which that firm had built for the Exposition, we shall be glad to give it prominent space and to print any comments with which the Austin house may wish to accompany the diagram or diagrams.

It appears to us that such a course would be fair, both to Mr. Lemare and to the other organists, who will have to play upon the exposition instrument.

AN EMIGRANT FROM FLANDERS.

About two hundred years ago or so a little Flemish boy in the mediæval city of Antwerp, in Flanders, now part of Belgium, began to study music. Antwerp had long been famous for its commerce and its arts. Rubens and Van Dyck had made the old city renowned throughout the world and the great Plantin printing and bookbinding house had supplied the best libraries with fine editions of the classics. Collectors today are as eager as ever to get books from the Plantin press-ex officina Plantiniana, as the Latin title puts it. Near by, the equally famous press of Elzevir in Amsterdamex officinâ Elzeviriana-was in friendly rivalry.

The little Flemish boy, then, came into the world of great activity in commerce, learning and art.

Perfacio folemnia de Nat

He learned all that was to be learned of music and became in time bandmaster and court musician to a German elector. He finally settled down in Bonn, on the banks of the Rhine.

His son became a musician, too, and would have made more of a mark in the world as a tenor if his dissolute habits had not ruined his career. He married the widowed daughter of a cook who was much younger than himself. Of the seven children born of this ill sorted marriage, one became a musician. As a baby he was the pride of his grandfather, the emigrant from Flanders. The old man died when the baby had barely completed his third year, but his memory was cherished by the grandchild to his dying day.

After many hardships, a very irregular education, bitter struggles, and the crowning disaster of deafness, this Flemish emigrant's grandchild managed to carve his name high on the temple of fame -Ludwig van Beethoven.

The glory that this name has brought to the long list of Germany's composers ought to stay the hands of the Kaiser's gunners who are battering at Antwerp, which probably has fallen into his hands by this time.

In the present circumstances it is safe to say that the grandfather of no Beethoven is emigrating from Antwerp to Bonn.

We reproduce herewith page 300 from a Roman Missal of a thousand pages, published by the Plantin press-ex officina Plantiniana-in 1682. It is of this paper's office there until further notice.

a plain chant of the Roman Catholic service-Gregorian music which the late Pope Pius X reestablished by a papal edict.

In the original the capital letters and the lines of the music are printed in turkey red, and the small letters and the notes in black.

SOPHIE TRAUBMANN MARRIED.

Sophie Traubmann, who formerly was a member of the Metropolitan Opera Company, and is now teaching, was among the stranded in London. She managed to get steerage passage for herself and daughter on the steamship Andania, sailing from Liverpool on August 18 for Montreal. After two days or more she became engaged to a Mr. Schroeder, of London, who is a printer of moving picture house placards; her daughter became engaged to a friend of Mr. Schroeder. When the boat reached Quebec the party landed, and the elder couple soon returned to the vessel as Mr. and Mrs. Schroeder.

LETTER FROM MRS. BEACH.

Mrs. Lewis, of the Concert Direction M. H. Hanson, has just received the following letter from Mrs. H. H. A. Beach:

Munich, August 10, 1914. DEAR MRS. LEWIS.-Just a line to let you know that I am safe here. Conditions are very comfortable so far. Tremendous excitement, of course. We do not know just when we can get to America. All is uncertain. We are doing all we can to help these wonderful people in Red Cross work or any other way. A man going to Switzerland will post this to you. As soon as letters can be sent and our plans can be known, I will let you know.

Sincerely, (Signed) AMY M. BEACH. (Mrs. H. H. A. Beach).

ELBING REPORTED CAPTURED.

Elbing, the little German city reported last week to have fallen into the hands of the Russians, is the place where open air opera has been given successfully for several years under the direction of F. Rasenberger. Only two weeks before the war broke out, Elbing was crowding to hear the al fresco representations of Gluck's "Orfeo," staged by Georg Droescher, of the artistic staff of the Berlin Royal

YSAYE'S SONS KILLED.

In a letter from Louis Blumenberg, which reaches the Musical Courier from London almost at the moment of going to press (and therefore cannot be printed in full until next week), the information is contained that, according to report, two of Ysaye's three sons have been killed in battle while defending Belgium against the German invasion.

CESAR FRANCK STATUE DELAY.

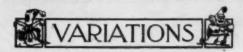
Poor Cesar Franck, always doomed to wait for recognition, has just had another rebuff in Liège. That city was to erect a statue to the noted composer, but it is safe to assume now that considerable time must elapse before the citizens of Liège even will remember that they ever had such an intention.

NEW ORLEANS UNDECIDED.

New Orleans, which almost exclusively employs French artists for its opera, has not yet decided whether to try to carry out or to abandon its projected season.

H. O. OSGOOD IN LONDON.

H. O. Osgood, Paris representative of the Mu-SICAL COURTER, is in London, and will take charge



At the Peterborough MacDowell Festival the program booklet told about Henry F. Gilbert, at first a pupil of MacDowell, who later "went into business and did little or nothing with music for about ten years," but in 1902 he "went to Paris for the purpose of hearing Charpentier's 'Louise,' and the opera made such an impression on him that, returning, he gave up business and devoted himself to music." One is reminded of Rosenthal's bon mot regarding the composer who said, "Hundreds of times I have resolved never to compose again, then suddenly I hear some beautiful melody or suggestive strain and"a "que-voulez-vous" shrug of Rosenthal's shoulders used to complete the anecdote. One must suppose, then, if the Peterborough booklet is to be believed, that Mr. Gilbert has not heard "Mona," for if he ever had, we feel sure that music would lose him again and business claim him forevermore.

And that brings to mind Mrs. MacDowell's slyly subtle answer when someone asked her why she allows so many unknown works to be produced at the Peterborough fes-"I remember one man," replied Mrs. MacDowell. "whose composition we gave here. He previously had not heard anything of his done in public. After the performance he tore up the manuscript, left Peterborough

and never composed again."

Eusebius G. Hood, the conductor, was a hard worked man, and after leading two rehearsals and one concert. copying a number of orchestral parts, listening to interpretative suggestions from composers, looking after the bodily comforts of several hundred choristers and orchestral musicians, answering one million questions on sub-jects that ranged from what the soloists should wear to the reason why the five o'clock afternoon mail does not arrive in the morning-after doing all that and more, he staggered into the dining hall and was about to sit down for a bite of dinner when a heartless wag inquired ear-

nestly, "Have you fed the horses, Mr. Hood?" Sara Anderson, of New York; Signor Tirindelli, of Cincinnati; Mrs. Edgar Stillman-Kelley, Arthur Wilson (Boston Globe), Olin Downes (Boston Post), Hallett Gilberté (in his motor car), Laurenza Hood, the comic opera prima donna; Philip G. H. Clapp, Arthur Mees, Professor Spaulding, Frederick W. Wodell, James B. Crowley, Paul Morgan and R. Huntington Woodman were among the visitors noted

Philip G. H. Clapp is the young Boston composer who "wrote a symphony against the Boston Symphony Orchestra last year," as an amiable festival attendant put it. Another remembered what Philip Hale said of the work: "It isn't what Mr. Clapp says, but it's the nasty way he says It is to be concluded, therefore, that Mr. Clapp is an ultramodernite, which to some earnest persons suggests his fitness to be handed over at once to a firing squad.

Mrs. MacDowell does not wish to have her picture pub-The one printed by the MUSICAL COURIER last week was obtained under false pretenses by the writer.

There was a good joke on most of the Colony composers and some others-all Americans-who stood on the steps of the Town Hall during one of the rehearsals in-side. Suave brass music floated out through the open door of the auditorium. "What's that?" queried one of the group on the steps; "it seems familiar." "Sounds like 'Parsifal,' suggested one of the composers. "No, it's more " was the comment of another. Bruckner?" hazarded a critic; "he's not on the program.'
Just then Mrs. MacDowell came out of the hall. "Wha are they playing?" the critic asked her. "The 'Legend' from MacDowell's 'Indian Suite,'" was the answer.

Reinald Werrenrath is a marvelous teller of funny stories (of which he has a repertoire fully as large as that of the songs he sings) and his reputation as a raconteur is general. On one occasion a society woman ined him that she desired his services for one of her At Homes. "With pleasure," baritoned Werrearath, "what shall I sing for you?" "Sing?" said the astonished dame, "you don't mean to say you do that, too?"

Victor Kolar, who played viola in the orchestra, is at work on a big symphony in four movements. Two of the Kolar symphonic poems were produced here by the New York Symphony Orchestra.

It will make grim Phil Hale smile to hear that the favorite phrase of one prominent musician at the festival was, "Philip Hale says"—and then would follow the quotation, always remembered literally.

The present members of the MacDowell Colony are E. Robinson, poet; Parker Fillmore, writer; Henry F. Gilbert, Arthur Nevin, W. H. Humiston, Edward Ballantine, Mabel Daniels, Lewis M. Isaacs, composers; Edward E. C. Rank, playwright; F. Tolles Chamberlin, painter; Agnes Crimmins, playwright; Katherine B. Stetson, painter; Lillian Link, sculptor; Edith McNee, painter; Mrs. Ritchey, writer; Elizabeth Marsh, playwright; Esther

M. Bates, writer; Mrs. Lewis M. Isaacs, writer; George Halprin, pianist.

Josephine Knight's tasteful and spirited singing of the "Il est doux" aria and Arthur Hackett's well delivered and sweet voiced contributions to "The Creation" were inadvertently omitted from last week's Musical Courier re-



HABITS OF COMPOSERS, IV

ranz Schubert had the habit of being poor at hoolmaster and then a composer of classics, are busy trying to figure out at which nurse

port of the festival. This paragraph is intended as a late but well deserved tribute.

This happened at the pageant stage concert. behind the MUSICAL COURIER representative said: "They're not going to do the MacDowell." "What's the MacDowell?" asked his friend.

For the benefit of those who imagine that because Mac-Dowell wrote poetical music he necessarily spent all his spare moments rhapsodizing and moon gazing, it should mentioned that he was very fond of attending professional baseball games, at which his voice would mingle loudly in the general acclaim when the home team scored

But what the present scribe enjoyed most of all at the festival was an ancient framed portrait which hangs next to the desk at the Peterborough Tavern. It depicts the twin sisters, Elvira and Elmira Fife, in unmodern caps "the oldest living twins in the United States, and gowns, born at Jaffrey, N. H., August 11, 1811." The photograph was made in 1893, and Elvira and Elmira died in the following year. Underneath their likenesses is this never to be forgotten inscription:

"They were never separated from each other but seventy hours since birth. Neither ever entered a railroad carriage, attended a theatre, or put on a spectacle. For sixty consecutive years their names appear upon the payrolls of the Phoenix Manufacturing Company at Peterborough. Twenty-one cents for three days' labor was the minimum wages received for their services and ninety cents the maximum for one day. In December, 1886, they rested from their labors and have since been supported as the county's expense.

'No better evidence of strict virginity Was ever known in this vicinity.

Our Repartee.

Tipster" writes: "For your 'Musical Sporting Notes' I wish to furnish the information that Encore ran fourth the other day in a race at the track in Saratoga, N. Y. So, as you see, not every Encore denotes success," think the steed did nobly, for as a rule the Encore usually comes last.

Old but New

When Halevy took Cherubini to hear one of his operas he asked the master at the end of the first act how he Cherubini made no reply. At the end of the second act Halevy again put the same question. Again there was no reply. "Vous ne me répondez point!" cried Halevy. "Que vous répondre?" answered Cherubini at Halévy. "Que vous répondre?" answered Cherubini length. "Voici deux heures que vous ne me dites rien."

Western Modesty.

"Among the nicest words we know," says the Rocky Mountain News, "are juxtaposition, nuance, hegira, and vouchsafe. . . . Nuance is to a musical critic what chiaro-scuro (ah, there's some humdinger of a word, too1) is to the critic of pictures. We feel too bashful in the presence of that word nuance to speak of it. It is so very, very highbrow. We know a man who uses it in his musical criticisms and we would ask him what it means, only we know he doesn't know either." And what has our esteemed Rocky Mountain colleague to say about "tone-

George Fitch contributes to the American Magazine a beautiful piece of comic writing called "The Homeburg Marin:



AN ARTISTIC SUCCESS. Reproduced in Musical Country by courtesy of Suck

Cornet Band."

lines, which comprehend woman's most wonderful asset,

To be sure, fencing and dancing are of great importance

as they contribute to make one graceful, a most needed

tennis aid the wind-and while mentioning this, I would

like to offer a suggestion relative to proper breathing

A woman is, naturally, more delicately constructed than

man (except a suffragette, who is a hard-boiled propo sition), and should avoid anything liable to strain her ternally, and a simple and safe system of breathing can

be followed by inhaling through a small medicine dropper;

care should be taken to procure a dropper with the smaller

end as narrow as possible, to prevent too strong a flow of

cold air into the throat. Place the large end between the

teeth after exhausting all air from the lungs, and com-

press the lips around it tightly, that no air can enter through the lips; close the nostrils by holding them between the thumb and forefinger, stand erect with chest

depressed; observe the second hand on your watch and

from any figure begin to inhale, as slowly as possible for

twenty seconds; then exhale gradually for twenty seconds;

attention must be given to the sensation of the breath en-tering the lowest lung cells. Repeat this exercise (at

first) three times, allowing one minute between each in-

halation, and stand before an open window, or where the

air is pure. Continue this exercise three times daily;

on rising in the morning or before breakfast, at noon,

and before retiring at night, and continue for one month,

increasing to twenty-five seconds the second month and

five seconds each consecutive month until one can sustain

particularly for the stage.

for women.

factor for the histrionic requirements.

The Bergeys at the Lincoln Memorial.

In one of the pictures reproduced herewith Theodore S. Bergey, vocal instructor, of Chicago, is seen looking at



Y, MRS. BERGEY (LEFT) AND A PUPIL AT LINCOLN MEMORIAL BUILDING.

Lincoln's cabin, which is harbored in the Memorial Building in Kentucky. In the other picture Mr. Bergey is seen in the center, Mrs. Bergey on his left and on his right is

for one minute. I had one pupil from Kansas City-Miss Bass-who came to me in an extremely broken down physical condition, and who followed this principle faithfully for one year, and could sustain a tone while singing for one minute; she combined walking and medicine ball work in the Y. W. C. A. and reduced in weight from 180 pounds to about 135 pounds; she continued this exercise for several years and is now well and robust.

A man can obtain like results (after exhausting the breath) by placing the thumbs over the hips, the fingers pressing with all his strength on the abdominal muscles, inhaling very slowly, with same sensation of the air entering the lungs from the lower lung cells, repeating same exercise three times, allowing one minute between each inhalation, three times daily. The lips should be closed to a point where a pin's head could scarcely pass them.

To prove breath control in singing: After inhaling deeply, count the numbers on a sustained tone, singing from G to D one to twenty-five; then from one to thirty, so on to fifty; not so easy, but a system most beneficial.

These exercises must be patiently and faithfully performed to obtain satisfactory results, as I have found that most students, after a week or so, tire of the monotony in this most important detail, or continue at desultory

periods and usually fail to materialize. With the foregoing, I am simply leading up to the fact, with which most singers are unacquainted, that during the three, four or more years in physical preparation, as well as the cultivation of their voices for a public career, they have gained in health and strength, their mainstay for the, sometimes, very long seasons of engagements they are obliged to fill, and they should be cautioned that any great athletic exertion is bound to perceptibly affect the voice and consequently injure their condition for public I do not mean that they should desist from certain forms of light exercise, such as short walks and calesthenics to keep from becoming stiff, but one of the first rules we are taught is, "Un artista ha bisogno di riposo (an artist needs rest). Drinking alcohol or wine and smoking should be religiously avoided, and eating heartily after a performance; a bowl of beef or chicken gelatine and a little dry bread are the best nourishment before retiring. Dinner should be eaten between three and four o'clock, and about one hour should be spent at table, eating slowly. A good, thick, rare steak without butter gravy. roast beef or roast or broiled chicken is the best food (preferably the beef), and eat also a little properly cooked boiled rice. Avoid soups and vegetables, which create mucous, don't drink water, coffee, or tea while eating, and don't eat any kind of dessert or sweets. Following this rule the singer will find his voice as clear as a bell during the performance, as the digestive organs have been given sufficient time to fulfil their functions and reinforce his vitality by the nourishment derived from the meat. Fried food, especially fish, should never be eaten. ould sleep one hour every day, about one o'clock in the And on the day of the performance talking should be positively not indulged in.

Mme. Patti would receive no visitors or attend a re-hearsal, nor would she converse. The great tenor Masini, whom I knew, rarely spoke, and asked the reason, would reply: "La mia voce è la mia capital" (my voice is my capital).

I am offering herewith my own experience while training and trust that it will interest and prove beneficial to (Continued on page 42.)

down to play when I went away. If you like these excerpts, buy the Fitch article and read the rest of it. His account of the jealousies and quarrels among the band members is a true comical classic. First Aid to Music.

Band." After lamenting the fact that Homeburg, unlike

New York, has very few opportunities to hear "soul-hoist-

ing music," George describes what their village band

means to him and his fellow citizens. "There are only

three names for a country band," says he; "if it isn't the

Marine Band, it has to be the Military Band or the Silver

boasts, he could hear the Homeburg Marine Band up over

McMuggins' drug store (in the lodge room of the Mod-ern Woodmen) practising Sousa's "Washington Post" march. Boldly George admits that "our band has prac-

tised the 'Washington Post' march for over twenty years,

but while the hand has altered greatly, the grand old piece

shows no signs of wear and is as fresh and unconquer-

setto with his cornet and stops for wind; this rattles his partner, who can't carry the air alone to save him. Dobbs

sits down on the wrong key in the bass. The tenors

weaken, discouraged by the cornet, and everybody hesi-

wandering around at random, creating terrible havoc. The

altos stop, being in doubt. Ad recovers and launches out with terrific vim half a beat behind. There is a rally, but

it is too late. You can hear fragments of five different

keys, and presently everyone stops except Mahlon Brown,

fire or water until someone turns him off.

who plays the bass drum and always bangs away through

time during the evening, as a rule, the various sections get together on some passage and swim grandly through, every

horn in perfect time and the parts blending like Mocha

become so famous and successful that when I went back

to Homeburg to visit my proud and happy parents and

stepped off of the 4:11 train, I should find the Homeburg

Marine Band there to meet me, I would know that I had

made good and I would be content. The only thing that

encourages me in my ambition is that the band didn't come

. I have an ambition. If ever I could

for a minute it's great . . . but it doesn't last it's too good to be true. Ad Smith strikes a fal-

A couple of clarionets lose the place and get to

While he was writing his article, George

Usually they begin several times.

Personally we like the Fitch writing a great deal better than that in Filson Young's new book, "More Mastersingers," wherein he describes Chopin's A flat impromptu

"A sensitive, impetuous heart goes on its way in lightness and a pretty sadness, a pretty lightness and a pretty sadness, now grave, now gay, but a beautiful singing thing, too full of life and movement to pause for very long or be sad for very long; eager and impetuous, soaring one moment, drooping the next, as though on tired wings, but filling the world about it with melody and sunshine. opens to no more human power than the ordinary things about it; it is untouched, untroubled-until suddenly its song pauses, it becomes quiet, awed, gradually hushing itself in the presence of some unknown and approaching thing. That eager and unconscious lightness becomes conscious and listens, and waits, and holds its breath. From the surrounding world comes another voice-firm, dominating, troubling, neither gay nor sad, but grave with purpose, full of intention, full of moment and of destiny for the feminine voice that fluttered into silence at its approach. And suddenly the grave voice breaks into song, into melody, and the feminine voice, awakened to something new, answers it, breaks into new melody with it, sings a new and more soar ing song, in which its own life and movement is mingled with the graver and stronger melody of the other voice. This double song rises in intensity, rises to fervor, rises to passion, rises to storm. And suddenly it breaks off-

Which is more than Filson Young does, however, for he on and on, following the feminine and grave all their tonal meanderings, singly and jointly. If he is able to find so much in Chopin's little A flat impromptu, we imagine that when Mr. Young gets ready to write about "Heldenleben" or Brahms' C minor symphony. he will have to send his manuscript to the publisher in

Seated one day at the organ I was weary and ill at ease, For Lemare had been there before me And changed all the parts but the keys. LEONARD LIEBLING.

Arthur Claassen Reported Injured.

Arthur Claassen, the musical director, is reported to have been injured last week in an automobile accident down in Texas.

Claassen recently assumed the conductorship of both the Texas State Saengerfest and the Beethoven Society, of San Antonio, and has reorganized the San Antonio Symphony Orchestra. In these positions Mr. Claassen succeeds Carl Hahn, the pianist, who is now located in New York City.



THEODORE S. BERGEY AT LINCOLN'S CABIN.

one of Mr. Bergey's pupils, who escorted the Bergeys on their automobile trip through the South.

Mr. Bergey has just returned to Chicago and looks forward to a very busy season for his school. Mrs. Bergey has charge of the piano department at the school.

Athletic Training for Singers.

By GEORGE SWEET.

The greatest boon to the professional vocalist or opera singer, is perfect health, woman or man, especially so to the former, as a woman's extremely high strung and nervous nature suffers more keenly the trials of theatrical life and she should, through the years of preparation, attend to careful and proper physical training, not of course as strenuous as would her male associate, to render her fit for her first bow to a discriminating public.

Tennis and swimming are most beneficial, also a three to five mile walk every day. A woman can well under stand that the training of a man is more severe and cal-culated to develop the muscles of his body for the more heroic réquirements of his roles, viz., the neck muscles, shoulder, back and biceps, forearm and triceps. On the other hand, were she to develop the same muscular conditions it would mean the loss of all grace and beautiful

EVERY LOVING PARENT WILL HAVE THE VOICE OF HER SON OR DAUGHTER CULTIVATED.

An Interview with Baernstein-Regneas.

"Mothers are realizing the great importance of having their children taught to sing, as the benefits derived from a course of study under a proper master are manifold," said the eminent New York vocal instructor, Joseph Baernstein Regneas, when interviewed by a representative of the MUSICAL COURGE.

"So many young folks nowadays are anemic, many have narrow chests and underdeveloped lungs. Some have formed a bad habit or are not sufficiently strong to walk erect without 'stoop' shoulders. A vast number are excessively nervous. There is nothing like the proper study of singing, which necessitates deep diaphragmatic breathing, to help these conditions.

"No accomplishment is so beautiful as to be able to sing. It is the very flower of all art, and, aside from the great joy it gives to the singer herself, her parents and friends, one receives better health, better appearance, healthier thoughts—one enters into the realm of better things and attracts to oneself persons 'more worth while.' One receives a broader view of things in general, becomes more loving and noble in nature, and the doors of homes and society are opened, which otherwise would have remained closed.

"The study of singing, therefore, if correctly taught, means to the young girl that, if she is weak or anemic, the deep diaphragmatic breathing will develop her lungs, improve her digestion, and necessarily give her a better quality of blood and more of it. It will make her walk straight, instead of stoop shouldered and slovenly, and greatly strengthen the heart and the lungs.

"If timid and backward, she will become more courageous and self assertive without losing in maidenly modesty, and, through a better mental balance, will be curbed any of that excessive precociousness sometimes found in the younger generation of today.

"Through singing does the speaking voice become more beautiful, mellow and agreeable, the articulation more distinct and correct; through a proper thinking will the face become illuminated and more attractive, the carriage of the body more graceful.

"I have heard mothers often remark: 'I would give anything if my Elsa could sing, but she cannot carry a tune."
"This is a great error on the part of the parent, as in

"This is a great error on the part of the parent, as in my long experience as singer and teacher I have never met a young person who can hear and speak whom I could not teach to sing.

"In school and at gatherings everybody can sing in the chorus, and if they know the piece they will sing correctly. Just those ingredients in one's makeup which will prevent an individual from doing alone what one can do in company with others are exactly the things which should be strengthened, corrected or eliminated to make the most of in every way.

"There is no question of 'Shall I arrange to have my son or daughter learn to sing,' as it is a duty no mother will overlook, and she has failed in her love and her duty if she does not take up the subject of singing directly the young person has acquired her 'three R's'—'Reading,' 'Riting' and 'Rithmetic.'

"The first question therefore is, 'At what age shall my son or daughter begin?'

"This cannot be answered by the parent, but a specialist should be consulted. The time to begin is not governed by years, but by the development of the child. Some may begin at the age of twelve, others not until fourteen or fifteen years of age, some even later.

"The second question is: 'How shall I select the proper instructor?' An absolute essential for a good singing teacher is that 'he must be a successful singer himself'—one whose own field of usefulness has not been limited, but whose experience has brought him in contact with other lands and differing ideas, and who himself has successfully sung in the home, in the church, in concert, in oratorio, in opera. This will insure the necessary knowledge; but it is not given to every one to impart to others that knowledge which he himself has and uses in his own singing—therefore one must be guided further by the results obtained as a teacher. If the instructor has had the necessary experience as above cited—years of experience as an instructor, and his pupils sing well, the parent may feel safe in placing her son or daughter under his tuition.

"When selecting an instructor, the whole question should be: 'Who is the best vocal instructor I can find?'—and that is the person to work with. If one is limited financially, it should never be 'How much does each lesson cost?' but 'How much do I wish to spend for tuition this year?'—and then take as many lessons from that 'best vocal instructor' as your money will admit. One good lesson is of great value, whereas many poor lessons are of no value.

"While it is at all times of the greatest importance to have the best instruction in 'voice culture,' there is no time so important as at the very beginning. The vocal apparatus is so delicate in its nature and construction that when once abused it can never recover the velvety quality that it perhaps was capable of; like the enamel of the teeth or the bloom on the apple, Nature never replaces some things.

"Yet again, though the vocal cords be delicate in their mechanism, if properly used, and not abused, they will last many years. Like a glass bottle, which, properly handled, will last forever, but given one slight touch against the sharp edge of a stone, and its usefulness is gone.

"One should select a singing master with the same care as a physician. It is far better to pay a specialist \$100 for a single consultation and get advice that corrects the trouble, than to pay \$1 a visit and have a poor physician call 100 times, and then perhaps be in poorer health than before."

A Cure for Musical Evils.

Chicago, Ill., June 30, 1914.

To the Musical Courier.

With the trumpet call "Help the American musician" sounding from all parts of this country, various means have been suggested not only to help the musician individually, but also to put music on a higher plane than it occupies at the present.

These efforts are not only to be appreciated but strongly to be encouraged by every true and sincere musician, music lover and layman.

These very efforts, however, prove that a great many people have awakened to the fact that there are many individuals and schools teaching music in its various branches which are absolutely unfit to do so either through lack of talent or of training on the part of their teachers.

Sharp criticisms are made recklessly in the stupid part of the music press that our pupils and even our teachers go abroad to study and coach when they could obtain the same training here; also that foreign artists are engaged when Americans could take their places with like satisfaction, and better. Almost in the same breath comes the propaganda for "standardizing" music in this country!

It seems to me that there is only one answer to all these perplexing questions, for we can find a remedy only when we find the root of the evil, and so I will point out the cause of existing conditions and then suggest the remedy.

No one can prevent pupils and teachers from going abroad to study music if they have the feeling that such training could not be secured here; therefore it is necessary for us to dissipate such a feeling.

While there are splendid teachers and musicians in America, it cannot be denied that the system of instruction abroad also is to be commended.

Many teachers in this country, however, are too lax in their methods, are not strict either in discipline or in the selection of the material given the student.

It is also true that the American teacher encounters the greatest impediment in the perpetual demand to "graduate" pupils in the shortest time possible. Hence we have an astounding number of graduates, the majority of whom are not fit to pursue careers either as teachers or as public performers.

When these impediments are eliminated, teachers will be better able to ground the pupil in the fundamentals, and their efforts will be rewarded by better results, which will convince students that study here is possible under the most favorable conditions, and there will be no necessity for going abroad to study.

At the same time, the American people at large will give their own teachers and artists opportunities that they do not enjoy at present, and eventually foreign countries will recognize American artists as unequivocally as America does foreign artists, for music is and should always be

Now, how are these things to be accomplished? Will standardization do it? Yes and no.

The proper kind of standardization will uplift music, so that the best results could be obtained. But some kinds of standardization will not—emphatically not.

That an examination is not a test for actual knowledge obtained in a practical manner has been long ago proved, and in music it would be still more disastrous, for any one

with a little knowledge could choose and study up a couple of pieces in as many years and pass a supposedly satisfactory examination entitling one to teach and perform in public!

And how ludicrous it would be for our most eminent musicians to be examined by like or inferior ones!

Then arises the question: "Who is to do the standardizing, and will such standardization be effective and accepted by the music schools and individual teachers at large, and what will happen if such standards are not accepted by them?"

Can the various methods and principles by which music is being taught at the present time be reconciled to one another?

All people must realize, and musicians do, that, while it is being said that there is "one right method of instruction," nevertheless if a pupil changes teachers, the method is invariably changed likewise. The reason is, that music as yet has not been put on a scientific basis, hence arise all kinds of arguments and differences. Therefore it is wise to think before taking drastic action and creating a condition worse than the existing one.

I humbly suggest to those that unselfishly are trying to raise the musical standard, and to those who desire that American artists gain proper recognition here and elsewhere, as a definite solution of the various problems as heretofore stated, the founding of at least four national schools of music, to be located in the North, South, East and Western parts of this country.

These schools to have complete equipments and first class teachers who are citizens of this country, and they to invite the co-operation of other accepted musicians, all of whom shall form a body known as the "Congress of American Musicians and Teachers." This congress shall devise a uniform system of study in the various branches of musical art and shall by legislation have the sole right to confer diplomas and licenses on any school or individual desiring to teach musical subjects.

Any school or individual teacher that desires to be recognized by this congress, or that possesses such license, shall be required to follow the courses of study as laid out by the national schools and submit their students to tests at certain periods of the school year by an examining committee appointed by the congress.

Thus a standard based on the most sound and advanced principles would control musical education, and not only compel the respect of foreign countries but also obviate the necessity of pupils and teachers going abroad to secure the necessary prestige.

The realization of such a perfect system of study also would tend to eliminate all incompetent individual teachers and schools of music, and leave the field to those who are absolutely fit to pursue the profession of music in its highest meaning!

Very truly yours,

SIMON BUCHHALTER.

England's Marching Song.

[From the New York Times.]

"It's a Long Way to Tipperary" has become the marching song of the British army, according to London dispatches. It is not widely known in this country. The words are:

Up to mighty London came an Irishman one day As the streets are pav'd with gold, sure ev'ryone was gay; Singing songs of Piccadilly, Strand, and Leicester Square, Till Paddy got excited, then he shouted to them there:

CHORUS.

It's a long way to Tipperary,
It's a long way to go;
It's a long way to Tipperary
To the sweetest girl I know.
Good-bye, Piccadilly, Farewell, Leicester Square,
It's a long, long way to Tipperary,
But my heart's right there.

Paddy wrote a letter to his Irish Molly O', Saying, "Should you not receive it, write and let me know; If I make mistakes in spelling, Molly dear," said he, "Remember it's the pen that's bad, don't lay the blame

CHORUS.

Molly wrote a neat reply to Irish Paddy O', Saying, "Mike Maloney wants to marry me, and so Leave the Strand and Piccadilly, or you'll be to blame, For love has fairly drove me silly, hoping you're the same."

Etelka Gerster Gardini in Italy.

Etelka Gerster Gardini, the well known vocal teacher, announces that she will remain in Bologna, Italy, until peace is declared among the clashing nations of Europe.

BOSTON TO HAVE CONCERTS FOR THE PEOPLE.

Series of Sunday Afternoon Entertainments Planned at Popular Prices-Bostonians Return from Europe-Worcester to Have an Orchestra.

Boston, Macs., August 29, 1914.

Amid all this general musical uncertainty this office is especially pleased to make definite announcement of a new course of concerts to be held in this city the coming season. These are a series of Sunday afternoon concerts by artists of international reputation to be given at popular prices and are called "Concerts for the People," ma especial appeal to wage earners, music lovers and students.
When one looks at the scale of prices (15 cents, 25 cents,

o cents, 75 cents) and then at the array of splendid soloists offered, there can be no doubt of the immense success of such a series, provided the people for whom it is intended make use of their exceptional opportunities. With this end in view the Boston Music School Settlement. under whose auspices the series is given, has engaged the Scollay Square Olympia Theatre as the most accessible place to the majority of the people and are giving the affair widespread publicity, both through the distribution of preliminary circulars as well as in the newspaper col-

In securing the following list of artists the organizer of the concerts were greatly assisted by Gertrude F. Cowen, the New York manager, whose interest and zeal in behalf of the scheme were of great practical value. Appended are the dates of the concerts with the artists engaged for each: October 25, Maud Powell, violinist, and Felix Fox, pianist; November 8, Arrigo Serato, violinist, and George Mitchell, tenor: November 22, Tina Lerner, pianist, and the Swedish Singing Society Harmoni, Gustaf Sundelius, conductor; December 6, Jeanne Ger Reache, contralto, and the Hoffmann String Quartet.

HOME AGAIN.

Returning to Boston this week from the scene of con flict were these Europeans wanderers: Daisy Green, well known pianist and accompanist; Richard Czerwonky, former Bostonian and now concertmaster of the Minneap olis Symphony Orchestra, and W. E. Walters, press representative of the Boston Symphony Orchestra.

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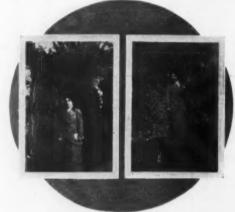
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of Music in Worcester, Mass., to organize a permanent orchestra in that city. In this connection he has been negotiating with Gustav Strube, the eminent composer and present member of the Peabody Conservatory faculty, for his services as conductor of the organization. Many obstacles, of course, prevented, chief among them being the great expense connected with bringing this noted musician from Baltimore to Worcester for the required number of rehearsals. Thanks to Mr. Hultman's untiring zeal and effort, however, this has finally been accomplished and plans arranged for twenty rehearsals to be held on Saturday mornings from 10 o'clock until noon. hearsals the orchestra, whose membership is open to players of either sex who pass the personal examination of Mr. Strube and Rudolph Nagel, of the Boston Symphony Orchestra, will study the great classics with the ultimate object of developing an orchestra capable of giving symobject of developing an ordered phony concerts in their native city.

Blanche Freedman,

This Is Djane Lavoie-Herz.

In the snapshots Djane Lavoie-Herz is seen standing under a lemon tree, and beside a picturesque, vine covered wall. The real significance of the pictures is that they vere taken in Capri, Italy, last year, and that the brilliant Canadian pianist is glad she is not in Europe just now.



THE WALL.

THE LEMON TREE.

As a matter of fact, she may be found at present in Toronto, her Canadian home, where she is preparing dili-gently for the tour which M. H. Hanson is booking for her in the United States. The series of concerts will open early in the autumn with appearances in Toronto, Montreal, Ottawa, and other Canadian cities.

Katharine Goodson's Triumphs.

Katharine Goodson, the famous pianist, has been called 'Paderewski in petticoats." Born in England at Watford, she played in the English provinces as a child. At the age of twelve she went to the Royal Academy of Music in in, where she studied the piano for six years with Oscar Beringer. She played at the public concerts of the Academy and in 1892 went to Vienna, where she studied with Leschetizky for four years.

It was soon after Katharine Goodson left Vienna that she returned to her native country, and at her first appearance in London took the public by storm. Some of the critics exclaimed: "At last, a temperamental pianist of English birth.'

Winning success in her own country, Miss Goodson visited the Continent of Europe, where she achieved tri-umphs in all of the musical strongholds. The Berlin music critics have repeatedly praised her without stinting

their words. On one of her visits to that city she played for the Emperor and Empress and made a great impression on their majesties. The Goodson tours have taken the pianist many times through Germany, Austria, France, Belgium, Holland, Italy, Norway, Sweden, Finland, Australia and England. In addition to these countries, Katharine Goodson has made five extensive tours in Canada and the United States, where, in 1907, she made her debut at a pair of the Boston Symphony concerts in Boston under Dr. Karl Muck. She has played under nearly every great musical conductor of the world and in each case the rare poetic gifts of the pianist and her wonderful musicianship made a profound impression.

Throughout Europe, Australia and the New World Katharine Goodson has succeeded in electrifying her aud-Many men have tried to define the extraordinary gifts of this English pianist, and perhaps one of the briefest and strongest endorsements expressed about her came from Arthur Nikisch, when, after playing with him at one of the Gewandhaus concerts in Leipsic, he is reported to have said: "I have known many musicians in my life, many soloists, but the true artists I can count on the fingers of one hand-Ysaye, Paderewski, d'Albert-and to these names I now add yours, Miss Goodson.

Red Cross Benefit at the Century.

The directors of the Century Opera have voted to donate to the Red Cross the proceeds of all tickets sold at its two opening performances. Accordingly the receipts from the opening performance of "Romeo and Juliet" will go to the benefit of the Red Cross of the Allies-England, France, Russia and Belgium.

The receipts from the opening performance of "Car-men" will go to the Red Cross of Germany and Austria.

The Century Opera opens Monday, September 14, with "Romeo and Juliet" and on the following night, Tuesday, the first performance of "Carmen" will be given.

Everett's Voice Recorded.

George Everett, the baritone, has made a very successful disc for the Victor Talking Machine Company, but will not record any of his songs until a later date.

Some Improvement.

Observer heard one Philadelphia man say to another in the Broad Street Station:

"I hear your wife has been taking singing lessons." Yes," was the reply.

"Well, what do you think of her voice since it's been trained?"

"It's no better-but there's a lot more of it."-Houston (Tex.) Chronicle.

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Sorrentino and the "Bobby."

Umberto Sorrentino, the popular Italian-American tenor, sends the Musical Courier a snapshot of himself taken "before the war," in England, in front of the police station, opposite Covent Garden Theatre, London, to be explicit. He asked the "bobby," during a royal procession, "Which is the King?" whereupon the policeman



UMBERTO SORRENTINO AND A LONDON "BOBBY."

pointed to Sorrentino himself, and said "You are the King" (of tenors, of course).

The tenor has gone to Montecatini foa time, and expects to return to America refreshed, ready for his busy

Artha Williston's Rising Success.

Holyoke, Mass., August 20, 1014.

Music lovers of this vicinity have been watching with the keenest interest and pride the steady rise of a young local singer, Mrs. Artha Williston, of Holyoke, who fast winning an enviable reputation in the highest musical circles of New York and elsewhere. Many local people have seen the remarkable development of sweet and very high soprano voice, from the days when, hardly more than a girl in her teens, she charmed her audi-Whether it was the simple ballads that every one or the beautiful "Elsa's Dream," that seems to fit Mrs. Williston's personality so well, or arias of a sacred nature, there was always unfailing delight and inspiration to the listener. Those who attended the concerts where she sang-too numerous to mention-at the Second Congregational Church, Holyoke, at Mt. Holyoke College, in Springfield—always came away with the same pleasure, after hearing the glorious burst of song. But this year Mrs. Williston has attained even more signal success in wider field; she has sung at several concerts in New York this season, and at each one was received with overwhelming enthusiasm, so that this brilliant young singer is now well on her path to fame. After a recent concert at Carnegie Hall, New York, where Mrs. Williston sang with the Ellery Band, several offers were made her to sing other cities. One, which she accepted, is the Portland Music Festival, long famous for its fine music. Such sing-ers as Nordica, Melba and Schumann-Heink usually tak: part in this event. Mrs. Williston is to be the soprano soloist in October, on one of the festival nights, in the ora-torio of "Elijah."

Mrs. Williston's home has been in Holyoke, her education was received at Mr. Holyoke College, from which she graduated with B. A. degree. It was there that she specialized in languages—a valuable acquisition now in her rendering of the beautiful French, German and Italian songs that she delights her hearers with.

Mrs. Williston's first teacher of singing was Prof.
Thomas Cushman, of this city and Boston. She is at present studying with Francis Stewart, of New York, teacher of the eminent basso of the Metropolitan Opera House, the late Putnam Griswold. Mrs. Williston's concert manager, Antonia Sawyer, is also a New England woman. In the career upon which Mrs. Williston is so happily started she has the best wishes of her hosts of friends, who will follow the ascendency of her star to its rapidly

rising heights of brilliancy, where her marvelous voice, of crystal-like purity, her fair type of beauty, and her sweet and gracious personality cannot fail of ultimate success.

A particularly charming evening, when Mrs. Williston's many admirers had another opportunity of hearing her to best advantage, was just last week (Wednesday), on the occasion of Prof. W. C. Hammond's 593rd organ recital, the Second Congregational Church, Holyoke. Williston was accompanied by the magnificent Second Church organ and echo organ, by the piano, played by John Clark, and by cello and violin, the two last mentioned instruments ably played by the Jansers, of this city. The combination of voice and instruments was of rare beauty and grandeur. Mrs. Williston's first selection, Sleep, Why Dost Thou Leave Me?" of Handel's, had all the calm beauty and reflectiveness of the pure classic school, devoid of passion, but of a noble loftiness. The second, "Cara Selve," also of Handel's, sung with the soft Italian words that but bring out the musical thought the better, is an exquisite love song, exceedingly difficult to sing, with its high sustained notes, and gradual passing from one to the other of purest tones, but sung by Mrs. Williston most charmingly. Quite different was the Bizet 'Agnus Dei," from an old Provencal theme, full of the warm passion and arduous temperament of the southern French. The words of the Agnus Dei," with their earnest supplication for mercy, fit well into the intensity of the musical theme. Mrs. Williston excelled no less in the "Ave Maria" of Bach-Gounod, the noblest prayer that was ever written, rising to heights of sublimity in its cry. "Mortis nostræ," and falling back to the pleading final "Amen." All hearers were thrilled by this last selection; one thought of the genius of Bach, who could conceive of such a wonderful accompaniment, and of the genius of Gounod, who conceived such a beautiful melody to fit accompaniment, and one felt grateful that a young local singer had arisen to make these live again.

Music of the Chinese.

Chinese music does not entirely lack admirers among occidentals. There are, it appears, trained musicians of our own kind who seriously profess uncertainty whether the Chinese have not really advanced beyond us in music.

One authority has pointed out that the Chinese were the

One authority has pointed out that the Chinese were the first in the history of music to develop a system of octaves, a circle of fifths and various other harmonical technics, and these in the days when our ancestors had not even evolved the simplest forms of melody. While no one has, apparently, contended that we shall finally arrive at an understanding of and a liking for something that shall approach the Chinese "harmonious discords," there are not wanting those who claim to have discovered among the

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musicians and lovers of music a steadily increasing sensitiveness to harmonies, the existence of which was for e.crly unknown.—Holyoke, Mass., Telegram.

The Magic Fire.

Mme. Gadski was standing in the wings during "Die Walkire," waiting for her last entrance. It will be remembered that her father, Wotan, puts a spell of sleep upon her and calls on the fire god, Loki, to surround her with the protective fires.

One of the bystanders puts a humorous question to Mme. Gadski, who was leaning on her shield: "What do you think about," said he, "as you lie there—what you are going to have for supper?"

Mme. Gadski's face became very grave. "No," she said, "I can only think of one thing, and the thought always recurs to me. Let me tell you. I was singing this part in Baltimore some years ago. My daughter, Charlotte, was then very young, almost a haby. As I lay down and the flames began to surround me, a child's voice, agonized, bewildered, tortured, rang through the house. 'They are burning up my mother. They—" Then the child stopped suddenly, as if a hand had been clapped over its mouth. It was Lotte, who had been taken to the theatre without my knowledge."

Mme. Gadski paused a while and then proceeded: "And to this day I never act that last scene in 'Die Walkere' without hearing Lotte's passionate outcry."—New York Telegraph.



The accompanying clever cartoon shows: No. 1, Mrs. Franklyn Knight, soprano; 2, Marie Sundelius, contralto; 3, Arthur Hackett, tenor; 4, Max Zach, conductor; 5, Marion Green; basso, and 6, Hugo Ulk, concertmaster. The cartoons were drawn by Max Gottschalk, violinist.

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Cadman in Colorado.

Charles Wakefield Cadman has been entertaining guests at his cabin near Estes Park, Col., where the composer is spending the summer. The persons in the group snapshot are, reading from left to right: Mrs. Cadman, Charles'



CADMAN'S CABIN.

mother; Charles, his cousin, and Tsianina Redfeather, Indian mezzo-soprano, with whom he has been giving re-They will open their season late in October, at



CHARLES WAKEFIELD CADMAN AND PRINCESS

Kalamazoo, Mich., with three engagements before the State Teachers' Association. The other picture shows the picturesque interior of the Cadman cabin.

How We Speak.

Omaha, Neb., August 20, 1914.

To the Musical Courier.

The lesson we learn from foreign intercourse is the continual reminder of the necessity of pronouncing the vowel of the word or syllable. We call it prolonging the vowel, but that is because of our narrow way of looking at the matter. We say, 'The foreigners prolong the vowel,' but that is, strictly speaking, not true. They do not prolong it, they utter it, they sound it, they pronounce it.

We neglect it, we slight it, we ignore it, and so, when we hear persons speak who do not sin as we do in the matter, we say or we assume that they are at fault, that

they exaggerate, whereas they are normal and we are abnormal. To illustrate: A man who has been working in a cellar when he emerges into daylight thinks that the light is very strong, is unbearable and unnatural, while the truth is that the light is normal and he has been in an abnormal condition.

So with pronunciation; those who do not see the beauty of a language think that those who pronounce well are exaggerating, are abnormal, and that they themselves are

To those who live in a community in the West it may seem useless to try to do anything along the line of preserving the purity of the language, but they who work along that line must remember that every effort is success They will meet with discouragement, but never with defeat; they will be opposed, but never deposed; and they must never forget that there is always a strong coterie of people who believe in and agree with them, who are supporting them and fighting for them, even though they are not known and their efforts are unperceived. There always has been, and there always will be, this unknown band of supporters for any good idea; it never fails. There are always the "seven thousand who have never bowed the knee to Baal."

Let the man who is working for the future, for the truth, in any line be careful that he does not insist on his own personality being recognized. There the mistake lies. No great personality has ever lived who did not drown himself in his devotion to his ideal. Hence and thus he has arrived at the fruition of his idea, and hence and thus only. And the ripening of his idea has been his own recompense, while the world has later on crowned him, proving again the truth of the ancient saying, "He that loseth his life shall find it."

THOS. J. KELLEY.

Praise for Rebecca Davidson.

Rebecca Davidson, young American pianist, has been the recipient of many endorsements, a few of which follow: AS SOLOIST WITH NEW YORK SYMPHONY ORCHESTRA.

October 18, 1913.

Miss Davidson gave a remarkable performance of the Saint-Saëns minor concerto. (Signed) Walter Damrosch.

February 5, 1914.

I do not remember of anyone of her age doing such finished work.

Many who listened to her performance think her the greatest pianist I have ever introduced in Faterson.

Dir. Paterson Festival, etc.

There was in her playing a youthful dash and vigor, coupled with a clearness and technic that was most refreshing. Rarely have I seen our audience of over 1,500 so enthusiastic.

(Signed) WALTER L. BOGERT, Mus. Dir., People's Institute, New York.

Carl Flesch Coming in October.

Carl Flesch, the eminent Hungarian violinist, who has been passing the summer with his family at Zandvoort, Holland, arrives in New York early in October for a concert tour lasting the entire season. It was the original intention of Flesch to appear in America only during the months of January and February. War conditions in Europe have changed his plans, and when the early arrival of the violinist was hinted at, immediate bookings appeared. Inasmuch as several of the great violinists are at the front with their regiments, Carl Flesch may be one of the few foreign violinists who will concertize in Amer-

Arthur Shattuck Is Safe in Paris.

Arthur Shattuck, the American pianist, has cabled his managers, Haensel & Jones, that the war has not yet disturbed his Parisian home, and further declares that he has read more war news via cablegrams from America than printed in the daily newspapers of Paris. Mr. Shattuck will arrive in New York in December and his concert tour will begin the first week of January.

Mme. Matzenauer Will Come in October.

Margarete Matzenauer, the noted contralto of the Metropolitan Opera Company, will arrive in New York, October 20. Prior to her concert tour Mme. Matzenauer will make a series of talking machine records. Her first concert appearance this coming season will be in Houston, Tex., October 27.

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Mme. Valeri at Neponsit.

Delia M. Valeri, the well known New York vocal teacher, is spending a part of each week at Neponsit, L. I., where she has a summer home. With her are a number of her pupils, who are continuing their studies throughout



MME. VALERI AND SEVERAL OF HER PUPILS AT
NEPONSIT, L. I.
Top row, left to right: Ethelyn White, Delia M. Valeri, teacher;
Jole Pastori. Lower row, left to right: Lola Jenkins and Lucy
O. Bash.

the summer and at the same time enjoying the company of Mme. Valeri at this pleasant place.

The accompanying picture shows Mme. Valeri with four of her pupils. One of these pupils, Jole Pastori, a San Francisco girl, will soon leave for Italy to make her debut.

Rudolph Ganz Says He's Coming.

This picture of Rudolph Ganz was taken on August 1. He writes that he is coming to America to fill his contract



RUDOLPH GANS AND HIS FAMILY AT CLASENS, AUGUST 1

if he can possibly get a sailing, even if he has to go by way of Panama or Iceland.

Immediately on the call of the army in Switzerland, Mr. Ganz went to Zurich and presented himself. He had not been in active service for seventeen years so they did not accept him, but he has left himself at their disposal. He has two brothers who are on the border now, and all his other relatives are wearing the uniform.

At a sale of manuscripts and various curiosities in Germany, a number of interesting autographs of Liszt, including the ballad of "Loreley," sold for £100. On the other hand, a Wagner autograph of "The Death of Isolde," went for £20, a low price explained by the poor state of the MS. and the lack of publicity. The end of a cigar, the last smoked by Liszt, brought sixpence!—London Musical News.



CARLOTTA PATTI.

A Carlotta Patti Memory.

An interesting old photograph (date unascertainable) of Carlotta Patti is shown herewith, taken from an old copy of Le Monde Musical (Paris) and long in the pos-

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—Berliner Borsen Courier.

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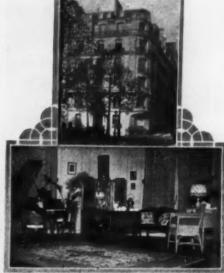
CONCERT DIRECTION M. H. HANSON 437 Fifth Avenue New York City

session of Alexander Nakutin, who very kindly has loaned the picture to the MUSICAL COURIER. Carlotta Patti, sister of Adelina, was born in Florence, 1840, and died in Paris, 1889. Her early youth was spent in New York. At first a pianist, she later showed remarkable vocal talent and became a concert singer, as lameness prevented her from following the operatic career. Her debut was made in New York in 1861, where her coloratura art won especial praise. Later she married the cellist De Munck and made concert tours with him.

News from Paris.

Miss Deverell, proprietress and directress of the Deverell School, which is located at 9 Rue Chaillot, Paris, writes

HOME OF THE DEVERELL SCHOOL FOR GIRLS, Next to the American Embassy, Paris.



AN INTERIOR VIEW OF DEVERELL SCHOOL

that she has just received a letter from her attorney in Paris saying that her house, since it is next door to the American Embassy, may be requisitioned for governmental purposes. Miss Deverell wrote at once to place at their disposal anything she had which might aid stranded Americans in Paris. Photographs of the school are here shown.

Sara Heineman Marooned in London.

Sara Heineman, the mezzo soprano, is one of the American singers now marooned in London. Mme. Heineman was booked to return to this country on the steamship Olympic, August 19, but the sailing of that boat was can-



SARA HEINEMAN.

celled. She will come as soon as she can secure steamship accommodations.

Alice Nielsen?

Certainly this is Alice Nielsen, of the Boston Opera Company. Manager Charles L. Wagner took the photograph while the prima donna soprano was "taking a few runs" preparatory to her fall concert season. The picture was



ALICE NIELSEN TAKING A FEW RUNS PREPARATORY TO HER FALL CONCERT SEASON.

taken on Ben Hampton's farm, at Pawling, N. Y. He and Mr. Wagner are neighbors.

Down in the Mouth.

"What the matter?" a colleague asked of the advertising manager, says the Topeka Journal.

"Matter enough! The fools have placed Mme. Soprano's testimonial for a cold cure on the same page with the announcement that she had a sore throat and couldn't sing."

—Houston (Tex.) Journal.

D. W. Rootham will have been conductor of the Bristol (England) Madrigal Society for fifty seasons, this autumn, his first appearance in that capacity dating from 1864. It is proposed to present him with a suitable memorial.—Exchange.

Vida Llewellyn's Kodak Destroyed.

Vida Llewellyn, the American pianist, who reached home recently, came through the war afflicted section with only

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the loss of part of her music and a much prized kodak, the treasured companion of many a happy jaunt during the past few years spent in Europe. This was seized by a guard and destroyed before her eyes.

ORATORIO SOCIETY CONCERTS OF THE FORTY-SECOND SEASON.

Famous New York Organization Announces Plans for Performances in Carnegie Hall Under the Direction of Louis Koemmenich—Bossi's "Joan of Arc" to Be Novelty of Coming Sesson.

The publicity committee of the Oratorio Society of New York has issued the following interesting announcement: "Rehearsals for the forty-second season of the Oratorio Society of New York, Louis Koemmenich, conductor, be-



LOUIS KOEMMENICH, Conductor, Oratorio Society of New York

gin on September 24. The program, including but one novelty, is as follows:



M. E. BOSSI.

"These will be given in Carnegie Hall, as usual, with the assistance of the orchestra of the Symphony Society.

"The Dream of Gerontius,' already sung five times by this society, was produced first in England in 1900. Its initial New York performance was in March, 1903, when it was sung twice by the society. In November of the same year it had two more performances. The fifth production, March, 1909, enlisted the services of the eminent English tenor, Gervase Elwes, who will be heard again in the work this season.

"The society's annual 'Messiah' concerts have long been one of the most notable features of the metropolitan music season. The forthcoming repetitions will be their eightysixth and eighty-seventh.

"Enrico Bossi, who has achieved a wide and enviable fame in his own country through his energetic devotion to music of a lofty, diversified, but conservative type, was born in Italy in 1861. His best known work here thus far is the 'Intermezzi Goldoniani,' played in 1906 and 1907 by the Boston Symphony Orchestra. His principal effort in choral music hitherto was 'Paradise Lost' (1903), based on Milton's poem. 'Joan of Arc,' designated 'Ein Mysterium,' had its first hearing in Cologne last January, and at once aroused intense enthusiasm among French, German and Italian musicians and critics."

Fanning's Programs at Mont Eagle Assembly.

Cecil Fanning's appearance at the Mont Eagle Assembly (Tenn.) on August 11, 12, 13 and 14, as soloist in the four recital programs, brought him immediate success and many new admirers. With a careful study of the four programs herewith reproduced and performed on four consecutive evenings, together with innumerable encore numbers, no one could doubt for an instant that this was indeed a remarkable accomplishment.

In the order in which they were sung on Tuesday, Wednesday, Thursday and Friday evenings, Mr. Fanning's programs were as follows:

Der Wanderer Wohin? (Schmidt)Schubert
Der Neugierige (Die Schone Mullerin)
Der Erlkönig (Goethe)Loewe
Henry the FowlerLoewe
Edward (Percy's Reliques)Loewe
Folksongs-
Le Petit Bois d'Amour (Old French) Arr. G. Ferrari
Le Cycle du Vin (O'd French)
Dame Durden (Old English)Arr. G. Ferrari
No, John, no! (Old English) Arr. Cecil Sharp
The Last Leaf (Oliver Wendell Holmes) Sidney Homer
Boat Sung (Montrose Moses)
Smuggler's Song (Rudyard Kipling)Marshall Kernochan
TI V D

The Kerry Dance. Molloy
The Mad Dog (Vicar of Wakefield). Liza Lehmann
Ballads—

May Day (Bloor). R. H. Walthew
I'll Sing Thee Songs of Araby (Lalla Rookh). Frederic Clay
The Sands o' Dee (Kingsley). Frederic Clay
Little Boy Blue (Eugene Fields). Ethelbert Nevin
A Fairy Love Song (Ella Higginson). Charles Willeby
Smiles

Essay on the Camel (Carolyn Wells).

I Have the Sorrows (Josephine Preston Peabody).

The Thirsty Child (Constance Johnson).

De Bee an' de Butterfly (Philander Johnson).

Children's songs—

The Pinching Bug (translated by Mr. Fanning)......Taubert

The Little Drummer (translated by Mr. Fanning)......Taubert

The Little Drummer (translated by Mr. Fanning)....Taubert
Plantation songs—

Mammy's Song (written for Mr. Fanning)...Harriet Ware
Ma Rose (Ruth McEnery Stuart)....Caleb Lacy
Ma Carly Headed Baby......Clutsam
Little Yaller Boy.....Kerker

Little Yaller Boy. Kerker
Cautionary songs—

Henry King (H. Belloc) . Liza Lehmann
Matilda (H. Belloc) . Liza Lehmann
Prologue, I Pagliacci . Leoncavallo
Four epoch making periods of opera—
Air from Orfeo (1637) . Monteverde
Air from Richard Cœur de Lion (1784) . Gretry
Air from Tandhüser (1845) . Wagner
Air from Ernani (1844) . Verdi
English norm—

 French opera—
 Ballade, L'Africaine (1860)
 Meyerbeer

 Cavatina, Faust (1850)
 Gounod

 Vision Fugitive (1881)
 Massenet

 Light opera—
 Romance (Paul Jones)
 Planquette

 I Envy the Bird (Serenade)
 Victor Herbert

 Cooper's Song (Boccaccio)
 Von Suppe

If Music Be the Food of Love (Twelfth Night) (1781),
John Clifton
I Know a Bank (Midsummer Night's Dream)...Henry Parker
Cuckoo Song (Love's Labor's Lost) (1710)......Dr. Arne
Over Hill, Over Dale (Midsummer Night's Dream) (1784),

At the Weimar Ducal Music School, 161 pupils were in attendance last season.



FESTIVAL ORCHESTRA, BAD NAUHEIM, HESSEN, GERMANY, WITH ELIZABETH ROTHWELL-WOLFF

Prima Donna Wins European Laurels.

The pretty little prima donna soprano, Elizabeth Rothwell-Wolff, who will be remembered as the creator in English of the title role in "Madame Butterfly" for the special Savage production of that opera in this country even years ago, is portrayed above with the Festival Orchestra of Bad Nauheim Hessen, Germany, with royal professor Hans Winderstein as conductor. Mme. Rothel!-Wolff was the soloist by special wish of the Grand Duchess of Hessen for this concert, which was given for the benefit of the Red Cross Society. The Grand Duchess was delighted with the success of little Mme. said she was proud of her being a native of Hessen, but regretted that she thought Mme. Wolff looked rather Americanized after her seven years' residence in St. Paul, where her husband, has been the conductor of the St. Paul Orchestra. The people and press of Bad Nauheim were unanimous in saying that Mme. Wolff was the biggest success of any artists who has sung there in years, and the members of the American colony were so delighted that they engaged her for their Fourth of July celebration a few days after the above mentioned concert.

Mme. Wolff was showered with flowers on both of the above occasions. Immediately after July 4 Mme. Wolff and her distinguished husband left for Carlsbad. They had hardly reached there when a letter was forwarded to Mme. Wolff from the Princess of Salms, in which she begged her to sing at a concert to be given in Bad Nauheim on July 15. but as Mme. Wolff had made arrangements to be in Vienna at that time, she was unable to accept. This shows, however, what a complete success Mme. Wolff was, that she could fill two engagements and reject an offer to fill a third within period of ten days in the same city.

Immediately upon reaching Europe in May, Mme. Rothwell-Wolff went to coach with Jean de Reszke for three weeks. The great master's first words when she came into the room were: "Haven't you, with your great talent and temperament made up your mind yet to follow my advice and return to the opera stage?"

Mme Wolff will open her American concert season in Denver, Col., on October 16,

Following are some European press notices of recent

FESTIVAL CONCERT FOR THE BENEFIT OF THE RED CROSS SOCIETY.

With special interest we were looking forward to Mme. Rothwell-Wolff's appearance, as she has not sung here for the last five years. In these five years the young artist has developed immensely. Her large and dramatic voice has a sweet and warnt tone quality and is of ravishing beauty and youth.

In addition the young artist has a lively appearance; she was indeed a beautiful picture to look at and we do not wonder that

the American public is most enthusiastic Mme. Rothwell-Wolff was born in Hessen, iastic over our young native.

Mine. Rothwell-Wolff was born in Hessen.

The artist's first number was Salome's aris from "Herodiade," by Massenet, which she sang in French. Her dark colored soprano dominated with great case over the orchestra and took the public by storm. In the second part of the concert our guest sang three songs by Brahms, Goldmark and Richard Strauss, after which she was showered with flowers and encored again and again.—Bad Manheimer Zeitung, June 26, 1914.

Her Royal Highness the Grand Duchess of Hessen arranged a benefit concert for the Red Cross Society with our orchestra under the leadership of Prof. Hans Winderstein, with Elizabeth Rothwell-Wolff, from St. Paul, Minn., and Prof. H. Kiefer, Berlin, as soloists. Mme. Rothwell-Wolff proved to be an artist of the first rank. Her voice, a dramatic suprano, is of great beauty and wide range, and her first aria from "Herodiade" met with immediate great success. With deep and sincere sentiment the artist sang three German sorigs in the second part of the concert. The public cheered her most heartily and demanded several encoren.—Manheimer General Anxeiger, June 26, 1914. (Advertisement.)

Alma Voedisch in Everett, Wash.

This is a picture of Alma Voedisch, the Chicago manager, and Anna Rollins-Johnson, president of the Musical Club of Everett. Wash., with whom Miss Voedisch booked



ALMA VOEDISCH AND ANNA ROLLINS-JOHNSON IN THE LATTER'S AUTO AT EVERETT, WASH.

Julia Claussen and the MacDermids, and later in the spring this club will take the Oberndorfers.

Miss Voedisch reports a nice tour for Mme. Claussen and also for the MacDermids. Mme. Claussen will be in the West during October and the first week in November, and Sibyl Sammis MacDermid during the last two weeks in January and the first two in February.

Antipodean Appreciation.

To The Musical Courier:

By this mail I am sending you two newspaper Melbourne Punch and Saturday Evening Journal), in which there are quotations from the MUSICAL COURIER. Your finely gotten up paper (it is a delight to slip one's fingers between its satin faced leaves and enjoy the first class reproductions on each page), so splendidly edited, is a source of the greatest pleasure to me; it is indeed the musical paper de luxe, and from no other source do I get such masterly criticisms, or accurate information of the progress of music and musical artists in all the great centres of the world. Continued prosperity be yours. And the grateful thanks of yours very truly,

K. OGILVIE MCKAIN.

We offer for the Season 1914-15, a most carefully selected list of artists and virtuosi, all of whom in their own particular line of art stand in the very front rank.

The list includes, among others, the following:

PIANISTS

FERRUCCIO BUSONI, third tour under our management. From October 1st, 1914, to February 10th, 1915. (Chickering Piano.)

New-MRS. H. H. A. BEACH, the Boston composer, in Orchestral Concerts and Recitals of her own works. Special engagement for 30 dates.

New-NORA DREWETT, of Berlin, native of (Steinway Piano.) Ireland.

New-VIDA LLEWELLYN, of Berlin, native of Chicago.

VIOLINISTS

New-WILLY BURMESTER, first visit since 1898.

VERA BARSTOW, the American violinist. ond season under our management. (Knabe Piano.)

New-WINIFRED BAMBRICK, the young Canadian harpist.

New-EDYTH WALKER, Prima Donna Soprano Hamburg Opera, Chicago Opera, one of the greatest of international singers of Old and New World fame.

HELEN STANLEY, the delight of her American audiences. Prima Donna, Wurzburg, Chicago, Montreal Operas. Second season under our management.

New-MARIO SAMMARCO, the distinguished baritone of the Chicago and Covent Garden Opera Companies.

New-MARCELLA CRAFT, the young California soprano who has been prima donna at the Royal Opera, Munich, for the past four vears.

New-ALICE VERLET. French Colorature and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opéra Comique. Monte Carlo, Brussels, etc. Recitals and Concerts.

BARONESS SIGNE VON RAPPE, Swedish Soprano, Prima Donna Covent Garden, Stockholm and Vienna Operas.

New-MRS. KING CLARK, née Maude Oakley, of Berlin, native of Lincoln, Neb. Mezzo-Soprano, who has become famous in Europe. New - LUCY MARSH, the favorite soprano whose Victor records are so popular.

LUELLA OHRMAN, leading Chicago Soprano. econd season under our management.

FLORENCE BLUMENSCHEIN-ROWE, the young

THEODORE HARRISON, American Baritone, who has achieved distinction in Europe.

New-ARTHUR ALEXANDER, the celebrated Paris tenor, a Californian, who sings to his own accompaniment; ranks very high.

New-ELEANOR HAZZARD PEOCOCK, the brilliant American lieder singer.

MYRNA SHARLOW, the young American Prima Donna of the Boston Opera in Boston and Paris and member of the opera at Covent Garden, London.

GEORGE SHEFFIELD, the American tenor, with an exceptionally pure and beautiful voice and splendid equipment for concert and oratorio.

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THE WEEK IN CHICAGO.

Breezy Paragraphs of Current Interest-Erickson Returns from Europe-An American Sonata Praised.

Chicago, Ill., August 29, 1914. Oscar Gordon Erickson, who has recently been elected supervisor of music at Oak Park, Ill., and who is at the ead of the Sunday Evening Club, has just returned from Berlin. Mr. Erickson was among the visitors at this office during the past week and gave a vivid description of the hardships and inconveniences that most of the American refugees had to endure when coming home after the outbreak of the war. Mr. Erickson, who had gone to Europe not only for pleasure, but also to look for new material, had ordered from publishers many new numbers, which, however, he is afraid will not be given this year in cago, as he does not expect the orders to be filled. How-ever, he brought back with him sufficient new material to make his season most interesting.

Rose Lutiger Gannon Goes East.

After a successful week as soloist at the Midway Gardens, Rose Lutiger Gannon, contralto, has gone with her husband to New York City, where they will enjoy a two weeks' vacation. Mrs. Gannon will be back in Chicago the second week in September.

ETTA EDWARDS PASSES THROUGH CHICAGO.

Etta Edwards, the well known vocal teacher of St. Louis, who formerly made her home in New York, Boston and Chicago, passed through this city last week en route

home after an extensive trip through Colorado. Mrs. Edwards visited the Chicago office of the MUSICAL COURIER and was accompanied by May Pero, one of her pupils, who, the writer has been told, has a remarkable soprano voice that will surely bring glory and substantial returns to her credit, according to Mrs. Edwards' prediction. The popular teacher looked the picture of health and was induced by the writer to come back to Chicago, where her art has always been well appreciated, yet she thinks it best to remain in St. Louis at least for another year, where a large class is awaiting her return.

AMERICAN CONSERVATORY TEACHERS.

John J. Hattstaedt, president of the American Conservatory, who returned from the East recently, has gone to Charlevoix. Mich., for a short vacation.

Karleton Hackett is giving a graphic account of his dash from Munich to London in letters to the Evening Post. Ragna Linne is at Christiania, Norway, and is expected

home the early part of September.

Walton Pyre, the new director of the school of expression and dramatic art at the American Conservatory, has arrived in this city and is busy teaching and arranging his department for the coming season.

ROBINSON GRADUATE CHOSEN FOR MOLINE.

Elizabeth Peterson, of Kankakee, Ill., graduate of the department of public school music of the class of 1914. American Conservatory, of which O. E. Robinson is director, has been elected supervisor of music in the public schools of Moline, Ill. Earl L. Baker, who preceded Miss Peterson at Moline, and who has just been chosen as teacher of music in the Minneapolis public schools, is also a former graduate of the department of public school music of the American Conservatory.

That graduates of the same school should be selected in quick succession for such important places as Minneapolis and Moline speaks volumes for the work done by Mr. Robinson's graduates of the American Conservatory.

FREDERICK AYRES' NEW SONATA PRAISED.

Following is a translation of a letter from Prof. Arthur de Greef, of the Royal Conservatory of Brussels, to Frederick Avres, an American composer of growing distinction. Mr. Ayres' sonata was scheduled to be bought out by Louis Persinger and Ernest Hutcheson in Berlin this fall and Saslavsky, the New York concertmaster, has just given it a most successful performance in the West. It will also be given an advantageous hearing in Chicago this season.

This was probably one of the last letters to get out of Brussels:

Bruxelles, August 2, 1914. Bruxelles, August 2, 1914.

Bruxelles, August 2, 1914 and violin and do not wish to delay expressing the profound effect it made upon me. The instruments are treated with perfect knowledge; the structure clear, logical, balanced in perfect equilibrium of its thematic elements; and in the development of all these in their divers tonalities they combine in most beautiful harmonies.

I congratulate you on having been able to join to all these beauti-ful qualities the most precious quality of all-inspiration-and I

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wish with all my heart that your work may disseminate itself rapidly and that it will find everywhere the success it merits.

Please believe, sir and dear confrere, my very best sentiments ARTHUR DE GREEF,

Professeur du Conservatoire Royale.

Leonard Borwick's Praises.

Pithy critical comments on the piano performances of that great keyboard artist, Leonard Borwick, are as follower

He is one of those pianists who not only have full justification for giving piano recitals, but who have it laid upon them as a positive artistic duty toward the public to do so. He is an artist of the very highest rank.—Deutsche Nacht, Dresden.

Without any doubt he is an artist by nature—delicately strong, nd of quite exceptional refinement of feeling.—Munich Neueste Sachrichten.

Leonard Borwick plays Chopin with a spirit and verve, and a degree of lightness and delicacy, which is not only enchanting in itself, but, coming from an Englishman, is something positively phenomenal.—Munich Allgemeine Zeitung.

Borwick showed himself a specialist in reproducing the spirit and seling of old world music, even down to the very quality of sound f the old instruments.—Breslau Zeitung.

For piano playing of this description two hours is all too a space. He is in all respects a player of the first rank.—Breslau Schlesische Zeitung.

He is an artist gifted not only with refined taste and deep musi-al feeling, but with the technic of a master.—Berlin Börsen Courier.

cian of striking character and earnestness of purpose, Leipsic Musikalisches Wochenblatt.

His playing has in it nothing labored, but is rather the free out-come of an artist spirit; not a product of finger work so much as an expression of soul.—Leipsic Tageblatt.

Borwick must be reckoned among the greatest of his calling.-

Borwick, at his concert, exerted a spell of artistry so great, so glorious, so utterly without fleck or flaw, that one felt oneself drawn resistlessly captive under the enchantment.—Hanover Tage-

(In ensemble playing with Joseph Joachim.) The exquisite phras-ing of Mr. Borwick and his deep insight into the works played attracted more attention and certainly caused more surprise than the familiar glories of Dr. Joachim's art.—London Times.

He possesses the wonderful touch and the extraordinarily beau-tiful inter-communication between the piano and himself, which show how refined an artist he is. That he is a pianist of the first class we have recognized now for a long time.—London Pall Mall Gazette.

Borwick is one of the first of living pianists.--London Westminster Gazette.

"Perfection-thy name is Borwick!"-London World.

To his finely tempered touch the Steinway piano he used responded with nothing but beauty, both in the pearly rill of the treble and the ringing volume of its full sonorous compass.— Brighton Standard.

At times the instrument seems to sing, so lifelike is the quality Borwick plucks from its notes. He is indeed a superb artist,—Aberdeen Free Press. (Advertisement.)

May Beegle Visits New York.

May Beegle, the well known manager of musical events in Pittsburgh, Pa., stopped off in New York for a few days on her return from a vacation spent in Newport, Narragansett Pier and several Maine coast resorts.

Reports that music drowned the militant screams at the British court show that the Scottish bagpipes are still in favor.-Washington Post.

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Victor Benham Abandons

European Engagements

Owing to the war conditions in Europe, Victor Benham has been obliged to abandon his concert engagements abroad and intends to pass the season in New York. Besides appearing in a number of concerts, recitals, lectures, etc., he will accept pupils during his sojourn here. This should be a fine opportunity for students who had expected to go abroad, to study here instead, with a master reputed by the entire press of Europe to be one of the leading living artists.

Not only is Mr. Benham regarded as one of the foremost pianists, but his compositions have been accepted in an equal light. His pupils include names of pianists well established in Europe and America. Recently he was at the head of the Metropolitan Academy, the largest in England, and he has lectured in the prominent universities of Great Britain.

A few extracts from the foreign press are appended:

One of the greatest of all Chopin exponents and by all means one
of the greatest of living pianists.—Paris Figaro, January 6, 1914.

Victor Benham can be placed among the greatest, technically, interpretatively and intellectually.—Berlin Tageblatt, November 16,

Benham is not only a great pianist, but he re-creates the thoughts



VICTOR BENHAM.

of the masters whose works he plays,-Vienna Frie Presse, November 11, 1913.

Mr. Benham is a true artist and musician and reveals the spirit of the composer to perfection.—London Morning Post, January 31, 1914.

Lost Manuscripts.

The very excess of precaution which caused her to withhold a number of manuscripts from the mail because of the disrupting influence of the war on postal service in Germany, has resulted most unfortunately for Mrs. H. H. A. Beach, the noted American composer, and has incidentally incommoded her friend, Marcella Craft, the soprano. The latter, on her departure from Munich, after her farewell at the Royal Opera last June, relinquished her apartments to the composer, who purposed to spend the summer there, preparing her programs for her American tour and likewise completing a number of composi tions, including songs, scheduled to figure on the list of Miss Craft's recital offerings. Several of these songs were finished in time for the soprano to take with but when the remaining works were ready for Mrs. Beach's American publisher, the state of affairs in Europe assumed so sinister an aspect that the composer shrank from the hazard of trusting them to the mail.

An American acquaintance, who, warned by Mrs. Beach, determined to flee the country at once, offered to take the music in her trunk. Before reaching the Belgian frontier, however, the train on which she was traveling was stopped, the passengers unceremoniously ordered out by the German soldiers and literally driven across the border, while their luggage was abandoned. The trunk containing Mrs. Beach's manuscripts shared the fate of the other possessions of the hapless voyagers and was not recovered. Although Miss Craft reached America safely with those songs that the composer had already given her, it is to be feared that the other works of Mrs. Beach have been irretrievably lost.

Famous Organist Visits His Home.

Clarence Eddy, the famous organist, is in town with Mrs. Eddy, visiting the scenes of his boyhood. They are staying at Miss Leonard's. Mr. Eddy looks forward to an exceedingly busy season of organ work. He begins work early next month at Syracuse, where he opens a new organ. He has later a three weeks' engagement of concerts with Mrs. Eddy in Florida. In February he goes to the Pacific Coast. He has been invited to open the official

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Mme. Cora Kempre, Soprano Fresh from European Operatic Triumphs

Miss Esther May Plumb, Contralto Recitals, Oratorio

Mr. Ridgley Hudson, Tenor Rectals, Oratorio

Miss Clara Williams, Soprano

Miss Celéne Loveland Piano Lecture Recitals AND

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organ of the Panama Exposition with five concerts, also the official organ at the San Diego Exposition with thirty concerts. He wilf open a very large organ at Los Angeles. Mr. Eddy finds that there is great interest in organ music about the country, and the war does not seem to affect his work at all.—Greenfield (Mass.) Gazette and Courier.

One Real Musician.

It was a soiree musicale, described in Sharps and Flats. A singer had just finished "My Old Kentucky Home."

The hostess, seeing one of her guests weeping in a remote corner, went to him and inquired in a sympathetic voice: "Are you a Kentuckian?"

And the answer quickly came: "No, madame; I am a musician."—Houston (Tex.) Chronicle.

Two hundred and forty-nine towns have complied with the request made in June of last year to collect the local tunes in German towns from the records of their old town bands, and to send them to the Royal Library at Berlin.— Exchange.

Wilfried Klamroth, Teacher and Farmer.

Wilfried Klamroth, the well known vocal instructor, has for many years been a great believer in summer work for the singer, especially under such ideal conditions as obtain on a farm, far removed from the allurements and



WILFRIED KLAMROTH RURALIZING.

time absorbers of the average summer resort. His farm is one of some sixty-three acres, in a purely farming section of New York State.

Mr. Klamroth is a firm believer in outdoor exercise for the singer, the accompanying snapshot showing him at his favorite form of exercise, accompanied by his six year old son on his pony. In the background is seen a part of his farmhouse, which is of stone, and some eighty-six years old. During the month of July Mr. Klamroth gave daily lessons to a large class of teachers and professionals. He believes in daily lessons for a short period. The pupil caunot get away from the great underlying principles of singing it given correct instruction every day for a month; the bad habit must be overcome and the good habit substituted. The pupils were well taken care of at a neighboring farm house.

Mr. Klamroth reopens his fall season at the new studio, 124 East Thirty-ninth street, October 1.

Christine Miller Pleases Her Audience.

The following interesting criticism has just been received:

ceived:

The concert given last night by Christine Miller, contralto, at the Congregational Church was, as anticipated, very delightful. This musical event was one of the numbers on the Lawrence Conservatory course. Miss Miller has appeared here for six consecutive seasons and is a great favorite in Appleton musical circles. Here charm of manner, depth of expression, artistic comprehension, clear enunciation are equipments that go to make her recitals perfection itself. Miss Miller was in fine voice last night and the pleasure she gave her auditors was entrancing. The first two selections by Bach and Handel were well adapted to her contralto voice. The "Green Bushes" and "Come All Ye" was a mighty contrast to the stately Baca, and was exceedingly well done. The Brahms and Mahler eyele, new here, was explained by Miss Miller and this added to the audience's appreciation. The Massenet number was given with dramatic emphasis and fervor. The Chippewa Indian cycle of songs was clearly outlined by Miss Miller in a little talk on Indian music, which made the songs far more interexing.—Appleton (Wis.) Evening Crescent, April 8, 1914. (Advertisement.)

What Is a Musical Enthusiast?

"A musical enthusiast is one who will pass up a ball game to attend a matinee performance of 'Rigoletto.'"— Owen Hatteras, in Smart Set.

Or, perhaps, "one who goes out in the opera house lobby when the orchestra plays the 'Cavalleria' intermezzo, and yet revels in a Bach fugue."—Houston (Tex.) Chronicle.

Würzburg's Royal Conservatory had 331 students in to13-14.



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IN ALL THE KEYS.

Dr. A. Madeley Richardson's well known and popular lecture, "A Visit to the Choir Room of Southwark Cathedral in the Year 1908," met with a most enthusiastic reception at the National Association of Organists' convention, held recently at Ocean Grove, N. J. full attendance and many organists had come long distances especially to hear it. The detailed description of Dr. Richardson's Southwark work was followed with close attention, and the vocal illustrations, sung by Mary Hester and Elfrida Richardson, were all received with and prolonged applause, especial interest being aroused by the prize competition, the scale game and the three part chromatic scales. Several requests were made for a repetition of the lecture at other centers.

Emma A. Dambmann, contralto and teacher, appeared as vocal soloist at the Watch Hill House, R. I., Sunday evening concert, August 9. The Watch Hill Life of August 12 says of her appearance that it created unusual interest, and continues as follows: "Mme. Dambman (Mrs. Friedman) rendered the aria, 'Oh! Love Thy Help,' from 'Samson and Delila,' with marked interpretation, and in the 'O du Liebster Mine' and 'Lullaby' by Kate Vannah, her voice appealed to all, with deep pathos and feeling. She is ever a welcome guest. Her voice is of purity of tone, powerful yet sympathetic, and of which

she has perfect mastery."

Edward Barrow, tenor, now located in Utica, N. Y., has fine class of vocal pupils in Oxford, N. Y., also a choral class there which gives excellent concerts during the winter. He, together with Harriet Barkley Riesberg, soprano; Bessie Riesberg, violinist, and F. W. Riesberg, pianist, united in a musicale at the home of Rev. Inman Willcox, D.D., in Oxford, on August 17, which was attended by the elite of the town. All the music gave much pleasure. Next day the artists (excepting Mr. Barrow) appeared at a concert at Leonardsville, N. Y., near Utica, where a miscellaneous program was given, with Mrs. Alan Babcock, reader. Mrs. Riesberg's beautiful, clear soprano voice was heard in the "Melba Waltz" and a ballad. "Supposing"; Bessie Riesberg played pieces by Beethoven, Macmillen. Kreisler and Bohm so effectively that afterward ome of her "tunes" were whistled on the street. Babcock read poetic and humorous selections with fine effect, and Mr. Riesberg had to play encores.

Henry Boley, Virginia representative for the T. W. Allen Publishing Company, music publishers of New York, is in the metropolis prior to resuming his duties in Lexington, Va., where he conducts a large book and music

Alexander Berne, the well known pianist and teacher, of Newark, N. J., is making final preparations before opening his new studio on Broad street (opposite Central Railroad depot). Newark, N. J.; he was formerly located at 19 West Park street. The new studio promises to be one of the largest and most attractive in Newark.

Edwin Wickenhoefer has returned from a short vacation and has resumed his teaching, both at the von Ende School of Music, New York, and at his Newark, N. J.,

studio, located at 19 West Park street.

The executive committee of the Newark (N. J.) Musicians' Club met on August 25 at 41 Spruce street, that city, and discussed plans for the fall season. Another meeting is to be held early in September. The first meeting of the club will be held on September 9. Thirty new names are on the list for membership. All applications should be sent to T. W. Allen, chairman of the membership committee, 41 Spruce street, Newark, N. J.

With Civil War musicians numbering 200 men, a colosband of 250 pieces, made up by fifteen of the local bands, and many military bands and drum corps from out of town, the G. A. R. encampment at Detroit, Mich., will vell provided with martial music. A contract with the local Musicians' Union, closed by the committee on music recently, provides for the services of the fifteen city bands, of thirty-two pieces, and the rest of smaller number. Following the parade of September 2, the local bands combined into one huge orchestra in Grand Circus Park, will render a program of patriotic airs.

East London, says the Toronto (Canada) Globe, possesses a remarkable Jewish child contralto in Jennie Hylton, a golden haired girl of fifteen, whose full, rich voice has caught the ear of high musical authorities, one of whom is giving her lessons in elocution and singing. The range of her voice—two and a quarter octaves—must be nearly a record for a girl of fifteen. Her debut before London audiences will be made at the coming Sunday League concert season.

It is related by a local singer of prominence in Providence, R. L., who was a fellow student with the late Mme. Nordica at the New England Conservatory of Music in 1876 or '77, under John O'Neil, that the famous diva never forgot her debt to her first teacher, and that whenever she

in Boston, Mme. Nordica always entertained Mr. O'Neil at dinner, paying him the tribute due to his instruction that set her on the right path in her subsequent brilliant career

Mrs. Davis J. Allen, who was formerly Clara Schmidt, of Providence, R. I., now living in Seattle, has been highly commended for the piano accompaniments which she played at several concerts at the University of Washington

Heloise Coutoleno, of Los Angeles, Cal., who was obliged to give up her professional work as a violinist owing to her mother's long illness, has again resumed her connec-tion with the Westlake Presbyterian Church and other

musical organizations in that city.

Late reports from the officials of the Los Angeles National Grand Opera Company, who are now in Rome, give the complete repertoire for the season of 1915, which will begin at the Auditorium, Clune's Theatre Beautiful, January 11. The addition of two new members of the ompany is also reported, one being a young American basso, John Hendricks, whose New York confreres declare him to be one of the most promising; Impresario Mario Lambardi, who heard him in New York City before sailing for Europe, it is said declares that he has heard none better in Europe. Another fine Lambardi find is Paola Botoluzzi, an unusual contralto, beautiful, young, with a pleasing, well trained voice and a fine stage presence.

Two interesting features marked the regular free city band concert in Schenley Park, Pittsburgh, Pa., recently. Under the direction of George W. Burke, superintendent of the bureau of parks, M. S. Roce eto arranged for a "Pittsburgh night." A reference to the program will show that Pittsburgh composers were given the prefer-Selections from the works of Herbert, Nevin, Stephen Foster and others were played. In addition to this, Director Rocereto introduced a novelty in the shape of a big reed organ, which played the accompaniment to several of the selections by the band. The reed organ, playing with the band, is proving very popular in some of the parks in the Eastern cities.

The declarations of war between the European powers has caused Paul Krueger, a talented young organist, son of Professor Krueger, of Atchison, Kan., to abandon his musical studies in France and Germany. He was due to sail the day Germany declared war on Russia, but his father wired him to remain in America for the present and to return home

Martial Music.

A very powerful drawing is this one, reproduced from the New York Sun, and called "The Requiem of the



REQUIEM OF THE GUNS.

Guns." The artist is named Carter and he has done striking piece of work, biting in satire and awful in eloquent grimness.

Doubling Up.

"That pianist has wonderful hair."

"Yes," replied the theatrical manager in the Washington Star, "he is one of the most compact propositions I know of. Not only does he provide his own music, but he carries his own scenery."—Houston (Tex.) Chronicle.

Music

By Irene Angela Miersch. A mortal, burdened by his earthly trials, And weary of the world's vain passing show, Within the temple knelt and prayed for death, Because he sought for-what, he did not know. His palace seemed too small to hold his wants, Consumed by restlessness, for peace he strove, And e'er pursuing phantoms in his soul, Upon the sea, for countless nights, he'd rove. But ever he returned, and in his heart Remained the longing like a lasting fire; All treasures of the world he sought, in vain-

E'en gold, e'en love proved not his one desire. For gold was cold and could not buy his peace, When wild storms raged on dreadful nights at sea, And though love filled his life with hours of bliss, It lacked the inspiration that should be. At last he prayed unto the gods above To give him one kind friend so that he ne'er

Would be alone, and that, in grief or joy, That friend would understand and ne'er despair. The gods held council and the years winged by. "What can we give?" they gravely said at last; 'What can we give the mortal that will be His dear companion of the mem'ries past, friend who shares with him his present woe, And holds his hopes of happiness in trust? Rich gifts we've given, but he cares for none.

Tis time we aid his craving strange. We must!" 'Twas Vulcan rose. "Again I'll give more gold!
'Twill make him happy and increase his worth.' The mortal hung his head with sorrowing look, And all the gods grew merry, then, with mirth. 'What! Give him gold?" they cried. "Thou art a fool! An outlet for emotion he doth crave,

And he has known that it can not be bought."

Then Mars arose and said, "I'll make him brave, bravery gives an outlet to those things That e'er will make of him his own best friend." Experience bowed the mortal's head, and so Each offered dross, from row of end to end. Fair Venus sighed and curled her lip in scorn. "Love will not do. It does not linger long. A clear voice rang throughout the council hall-It was Apollo's voice in wondrous song. The mortal's face grew raptured as he heard;

Before the throne of Jupiter he knelt—
"That is my friend! Oh, give me that," he said. That gift the mortal kept fore'er, and when The poor and weary flocked unto his door They heard the magic, wondrous healing sounds That made their ills seem less than e'er before. And when the feast in glittering splendor lay Before the guests arrayed in silk and gold, It was the barp that gave the dance its lure. And made its pleasures more than could be told.

He smiled, he wept, and then he raised his head.

Amid the terrors of the battlefield, When sabers flashed and all were filled with fear, It was the song of war, with music bold, That made of cowards heroes to death's bier. Twas on the wild and stormy nights at sea, When Neptune, in his wrath, beat down the sail, That music soothed the terror stricken mate, Inspiring him to stay by mast and rail. It was when Death, the silent, mighty one,

Struck down the dearest friends that he had known, That music made the nights so full of calm, Of cheerful rest for those so gently flown, And when the mortal's heart was glad with peace, When love and beauty smiled upon his youth, Twas music that did ope the portals wide, To teach him all of life and mystic truth! Thus, all the wonders of the earth he knew,

Within his soul, he held a thousand themes, And music led him on, in silence blind, Into that soul of sympathy and dreams! She guided him throughout the long, dull years; She made each sorrow small, each shadow late, And, by her inspiration, led him on

Unto a kinder and a nobler fate.

Musical Provender.

"Shakespeare says that music is the food of love," remarked Mr. Wombat as he closed the pianola.
"That reminds me, John. Perhaps you had better bring home a few rolls."-Louisville Courier-Journal.

Conductor of Village Band-What's wrong, Duncan? Duncan (cellist)-The drum's been playin' ma music and I've been playin' his.

Conductor-I thocht there was something no just quite richt.-Punch.

Thuel Burnham Remains in Paris.

A letter from Thuel Burnham has come through, and safely reached the MUSICAL COURIER, in which this brilliant artist says that he intends remaining in his Paris



THUEL BURNHAM IN PARIS

home until it is time to come to America for the extended tour which is being booked by his manager, Harry Cul-

"Community Sing" at Portland.

Portland, Ore., August 24, 1914.

Last Tuesday evening the Monday Musical Club gave "community sing," a new experiment, on the grandstand of the Multnomah Club. Three thousand persons paid or the Multhoman Club. Inree thousand persons paid to cents apiece for the privilege of singing in unison such songs as "My Bonnie Lies Over the Ocean," "My Old Kentucky Home," "Annie Laurie," "Silver Threads Among the Gold," "In the Sweet Bye and Bye," "Auld Lang Syne," "Old Folks at Home." "Star Spangled Banner" and other popular numbers. William H. Boyer, who wielded the baton, addressed the singers and, among other things, said: "There is just as much fun in music as baseball and I hope you will sing with me occasionally."

The "sing," which was a big success, received the support of the leading musicians, clubs and business men. band, donated by the Musicians' Mutual Association, A. F. of M., assisted. Florence Jackson was piano accompanist.

PORTLAND SYMPHONY ORCHESTRA The Portland Symphony Orchestra will resume re-hearsals on Oc. ober 9. Harold Bayley has been chosen to conduct the first concert, which has been set for Novem The musical directors in addition to Mr. Bayley will be Garl Denton and George E. Jeffery.

JOHN R. OATMAN.

Highbrow Music.

To the Editor of the St. Paul (Minn.) Pioneer Press:

Referring to the articles published in this paper in regard to the music at Como, would say that I agree with Canoeist. According to my judgment his idea of popular music is the so called ragtime, of which there is very little played at Como. As he stated in his article, the majority of St. Paul people go to church on Sunday morning, and when they go to some park in the afternoon to seek recreation they don't want to hear any of that rich stuff, "especially the younger class." What they want is real live up to date music—ragtime. Referring to the article of . J. K. in regard to the program of last Thursday night, the 23rd, would say that it was nothing extra, and as far as attendance was concerned there was no record breaking crowd there, as it was a cloudy evening and started to rain about to o'clock. The Canoeist, whoever he is, de-serves credit for criticizing the music, and there are many more who are doing the same. A READER.

Alice Verlet Sings Patriotic Songs.

Alice Verlet, the eminent French coloratura soprano, is reported of late to have utilized her art to patriotic ends. siting the army post where her brother, Lucien, who is a lieutenant in the French artillery, is quartered, in order to bid farewell to him prior to his departure to the front,

she was implored by him to sing something for his comrades. No piano was at hand, but an impromptu concert was arranged, the regimental band affording the necessary instrumental support in the emergency. Mlle. Verlet sang "Marseillaise" and other French patriotic songs in a manner that deeply stirred and inspired all the soldiers present. This particular regiment fought recently in the great battle waged near Charleroi.

A PIANO MAN TALKS.

Knabe Manager Discusses the European Happenings and Their Effect in America-Is Optimistic and Prophesies a Busy and Profitable Season.

Berthold Neuer, manager of the Knabe piano warerooms in New York, was called upon recently by a representative of the MUSICAL COURIER for the purpose of an interview.

There are evidences that this is going to be a big season," said Mr. Neuer. "Of course," he continued, "the effect of the disturbed conditions abroad on the music business, especially in the concert field, will be very marked. Many artists who were booked for appearance in this country during the coming season will be unable come, while the opera, and even one orchestra, v affected by this, though to what extent it is impossible to foresee at this time.

"Then, too, the European concert field, and many of the operas will be practically closed, and this will unload upon America a host of artists both good and bad.

"But the American concert business is a vast organization and a large number of these artists can be taken care The growth of American taste, and of the size and intelligence of our concert audiences, has developed enor mously within the last ten years. Only a very few years ago it was impossible to draw out more than a handful of people for any artists except those who were creating a great sensation. Conditions have changed, however, and there are now many excellent artists, entirely worthy of support, who are receiving that support in a generous degree from an appreciative and discriminating public.

For these improved conditions a large amount of the credit must be given to the splendid work of the music teachers. The concert audiences of today may be divided into three classes: 1. Those who are attracted by the sensational; 2, those who go for the pleasure of hearing good music well played; 3, those who are themselves players or students—and these last constitute the vast majority.

"Thanks to the serious efforts of the music teachers' American taste is today on a very high plane. In a country like this, where nearly every home has a piano, and where nearly every child receives some musical instruction, it is natural that a genuine love of music should be widespread. Of course, few of these students advance to any great degree of proficiency, but what they do learn they learn correctly, and they gain thereby the ability to

appreciate and enjoy the work of the artist.
"The widespread distribution of piano player mechanisms and of talking machines has also had an enormous influence upon musical taste in this country. These mechanical devices have made it possible for people to have in their own homes a class of music which was formerly impossible owing to the restricted technical facility of se members of the family who were musical. restriction, arising from deficient technical facility, has been entirely removed. Any one may now enjoy whatever kind of music his individual taste demands, from the very easiest to the most difficult, from the lightest popular melody to the most serious of classical compositions.

"The effect of all this upon the concert giver cannot be No artist need be a sensationalist today exaggerated. to win popular favor, and the public will accept and acclaim the very best. Among these is certainly Godowsky, who will play the Knabe piano in America this season. Godowsky is now in London and is preparing to leave for this country at an early date. Katharine Goodson will also be heard in America this season, playing the Knabe

piano. She, too, is now in England.

"Among those who are at present in America who will play the Knabe during the coming season is Max Lankow, recently appointed head of the piano department of the Peabody Institute in Baltimore. A pupil of Klindworth, Lankow was for some time professor at the Stern Conservatory, Berlin, and has latterly resided in Omaha. He is a pianist of brilliant attainments and will be heard in concert and recital in Boston, New York, Baltimore, etc., during the coming season. Victor Wittgenstein, who made so strong an impression here last winter, will make a tour of America. Then there is John Thompson, of Williamstown, Pa., an artist with a brilliant future assured, and Schneer, a young Russian of unusual ability.

All of these will play the Knabe piano this season, and next year, as you already know, Moriz Rosenthal will be This will be an epoch making tour, for he is one of

the greatest pianists of his day."

Loretta del Valle Coming to America.

Owing to the war in Europe the American public will have an opportunity of hearing a new coloratura soprano this coming season who has created enthusiasm on the European Continent and whose engagements abroad are interrupted. This soprano is Loretta del Vallé, who will be in the United States early in the season.

Mme. del Vallé made a remarkable impression in Prague, where she sang, in the original key, the role of Queen of the Night in "The Magic Flute." Besides posessing a beautiful voice, Mme. del Vallé has a very attractive presence.



LORETTA DEL VALLE,

MINNEAPOLIS ORCHESTRA SEASON.

PLANS FOR 1914-15.

"The directors of the Orchestral Association of Minneapolis take pleasure in announcing the opening of the twelfth season of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on the evening of Friday, October 23, 1914," says the prospectus of that organiza-

The twelfth season is notable in that it marks the beginning of another five year guaranteed period. The appeal of the directors of the association for another guarantee fund has met with generous response on the part of the public and therefore the orchestra is financed adequately for another period of five years.

The home season will comprise the usual twelve Friday evening concerts, also twenty-one popular Sunday afternoon concerts divided into three series of seven concerts each, and, in addition, a series of six afternoon concerts to be devoted entirely to the works of Beethoven This latter series of concerts marks an advance that Mr. Oberhoffer and directors of the association have long had under consideration, only awaiting the time when the Minneapolis public and the growing patronage from the surrounding territory were ready for additional concerts.

These Beethoven concerts will be given at 4 o'clock on Tuesday afternoons and will enable music lovers within a radius of one hundred miles to spend the day in the city, hear the concert, and return to their homes on the evening trains. It will also afford the first opportunity ever offered in the Northwest to hear in one season the complete symphony works of the great master.

Engagements of soloists for all concerts have been com-



EMIL OBERHOFFER, v Orchestra

pleted and the names and dates are given below. It is very probable, however, that the war in Europe will necessitate ome changes. Where substitutions are unavoidable "every effort will be made to secure talent equivalent to that originally engaged," promises the association.

To raise a guarantee fund large enough to provide for all reasonable contingencies in carrying the Minneapolis Symphony Orchestra forward for five years has required earnest work on the part of the directors of the association and increased liberality on the part of its financial supporters. Both have responded in full measure to the necessities of the situation and the directors of the association feel that equal support is due from the great public which the orchestra serves. Following are the details of the series:

DATES OF REGULAR SYMPHONY CONCERTS AND SOLDISTS.

October 23-Louise Homer. November 6-Willy Burmester. November 20-Feruccio Busoni. December 4-Helen Stanley. December 18-Cornelius van Vliet. January 1-Jacques Thibaud. January 15-Alice Verlet. January 2)-Josef Lhevinne February 5-Richard Czerwonky. March 5-Arthur Shattuck. March 19-Fritz Kreisler.



LEONARD BORWICK

April 1-Ninth symphony (Beethoven), with Lucille Stevenson, Genevieve Wheat, Reed Miller and Theodore

Young People's Concerts.

Six Young People's Concerts will be given on October 30, November 13, November 27, January 8, 8, January 22 and March 12.

SUNDAY POPULAR CONCERTS.

There will be twenty-one Sunday afternoon popular concerts in three series of seven concerts each. The soloists announced for the first series are as follows: October 25, Irene Jovani, soprano, of the Chicago Opera Company; November 1, Paulo Gruppe, second cellist of the orchestra; November 8, Sarah Suttel, pianist; November 15, Frances Ingram, contralto; November 22, Carl Uterhart, second concertmaster of the orchestra; November 20, Edna Gunnar Peterson, pianist; December 6, Andrea Sarto, baritone.

BEETHOVEN CYCLE.

November 24-Soloist to be announced. December 7-Marion Green.

January 5-Leonard Borwick

January 19-Maud Powell.

March 16—Fannie Bloomfield Zeisler.

March 31—Beethoven's ninth symphony, with Lucille tevenson, Genevieve Wheat, Reed Miller and Theodore

How to Be an Authority.

That well known contributor to an evening journal who styles himself "Londoner" has some amusing remarks to make about authorities upon abtruse musical subjects and such like matters, which are very much to the point, says



WENDELL HEIGHTON.

London Musical News. His recipe is a familiar one: You wish, let us say, to be known as the Well Known Authority on Jews' Harps. Your path lies straight before you. A book must come first, such a book as an industrious compiler will put together in three weeks. Dilute the Encyclopædia Britannica's article on "Jews' Harps" with about twenty thousand additional words. Stir into the mass some popular archæology from the "History of the Worshipful Company of Jewsharpmakers." Add illustrations, an ap-pendix on the Shawm, and another on the Psaltery. Your publisher will choose the title-"Chit-Chat about Jews' Harps" is in the modern manner. So soon as his circular of Christmas Books comes out you are a Well-known Authority, although it were better to clench the matter by reading to some patient archæological society a paper "On a Curious Form of the Jews' Harp discovered at Bromleyby-Bow," or "On the ritual use of the Jews' Harp among the Rosicrucians of Patmos."

Musical Note.

Why is the scholarly looking man slamming down his windows so hard?

I will tell you why the scholarly looking man is slamming down his windows so hard.

The scholarly looking man is slamming down his windows so hard because the hurdygurdy out in front is playing the same tunes that he paid \$5 to hear last night at grand opera.-Jacksonville (Fla.) Metropolis.

TOUR--SEASON 1914-15--NOW BOOKING

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"A POETESS OF THE PIANO" In America January to April 1915

TOUR NOW BOOKING

KNABE PIANO

M. H. HANSON RELATES EXPERIENCES ON HIS RETURN FROM EUROPE.

Well Known New York Concert Manager Reaches Home After an Eventful Voyage—Interesting Stories Told About Americans Now Abroad.

When Manager M. H. Hanson arrived in New York last Friday morning, August 28, after a ten-day trip filled with events long to be remembered, he was a happy man. Friends galore greeted the genial impresario, expressing their delight that he had succeeded in safely reaching this country, and he could not help but express himself as "glad to be back." A talk with Mr. Hanson soon convinced one as to the truth of this statement. The homeward trip was one of those mysterious voyages, with lights all out or dimmed, music of all kinds hushed, and numerous other strange and almost alarming features that have been described many times since refugees began to seek shelter on this side of the Atlantic. One of four men in a room just a little large for one, Mr. Hanson nevertheless enjoyed a novel trip. The stories he tells are unique and interesting.

Many persons, however, have gone through experiences somewhat similar, and current news stories are much the same. For this reason the following interview which Mr. Hanson gave to a representative of the MUSICAL COURIER upon his arrival in New York will prove of interest particularly to those who are anxious to learn any news about musicians still in the war territory.

"I left on the steamship Andania," said Mr. Hanson, "which sailed from Liverpool for Montreal on August 18, and it was through the courtesy of a gentleman connected with the New York Central Railroad that I secured my passage. From the time the vessel pulled out until I arrived in New York ten days later, incident after incident made the trip a series of interesting events, to say nothing of the awkward situations and unusual happenings that accompanied the latter part of my European visit. I was among musicians, however, so that my voyage across was by no means an unpleasant one.

"Although I spent ten days in London, I had been there but one or two days before a host of friends learned of my arrival and called on me at the Savoy Hotel. It was remarkable how many artists came to see me with a view to negotiating with me for concerts in America. I discouraged them as much as possible and tried to persuade them not to cross the Atlantic, for I believe that the average American artists are at least the equals of, and in some cases, superior to their English confreres, be they violinists, pianists or singers, and in some instances even superior. I may be wrong, but it is my personal opinion that any engagements canceled because of inability of artists to reach America should go to American artists.

"It was my good fortune to see three of my American artists sail from Europe before the great rush set in. There was Marcella Craft, the prima donna of the Munich Opera House; Myrna Sharlow, the beautiful young soprano of the Boston Opera Company who, as late as July 17, sang at Covent Garden, and Vida Llewellyn, the pianist, who comes from Chicago. All three of these artists achieved a brilliant European success with an American training.

"Many of our American artists are now stranded in Europe. I have tried in vain to get in touch with Helen Stanley, who, I beliefe, went with the King Clarks to the north of Sweden to do some salmon fishing. In vain I tried to locate the Busonis, Burmesters, Edyth Walker, Arthur Alexander and others, but even if I was unsuccessful, it is my belief that all will be here in time to fill the large list of engagements which I have booked for them. They will all get here somehow.

"On the last day of July when I found that it was impossible to get a boat from Boulogne, I went to Ostend. While Paris was in a fever heat of excitement, Ostend enjoyed a concert by John McCormack at the Kursaal, over three thousand attending. On the afternoon of that same day I saw on the Promenade a group of persons prominent in musical life. Of course all were discussing the war. In one group that I noticed in front of us were Mr. and Mrs. Arthur Nikisch, Director Gregor, of the Vienna Opera House, and Mrs. Gregor; Heinrich Haensel and Mrs. Haensel, Louis Blumenberg, the Misses Blumenberg, Daniel Mayer and his son and daughter, who had come over with John McCormack. Other groups of minor celebrities also were noted.

"Twenty-four hours later the only musical persons left in Ostend were the Godowskys, the Blumenbergs and myself. Leopold Godowsky had a pocket full of Austrian money; Mr. Blumenberg had a large draft on Paris and a good many English bank notes, and I had a French bank

note for a thousand francs. We all had great difficulty in raising sufficient Belgian money to get us over to England.

"As stated, on that Sunday night John McCormack sang before three thousand persons. On the next night, Monday, there were not three hundred in the Kursaal, and on Tuesday night there was not thirty.

Tuesday night there was not thirty.

"On the pier at Ostend I met Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, who, with some thousand or so others, had just arrived from Vienna. All Mr. Czerwonky carried was his fiddle; he had not even a spare shirt. He was glad enough to get to Ostend.

"Leo Schultz I met in London. He and his wife had arrived from Carlsbad, their belongings consisting of a cello. He was without a penny and had to accept the hospitality of a friend. But he carried a large sum in Hamburg-American checks, and as soon as the banks opened the American Citizens' Committee in London advanced him fifty per cent. of the face value. This brings me to speak in highest terms of praise of this wonderful organization.

"Some of our most prominent citizens in London at this time banded together and formed this committee, electing as chairman Theodore Hetzler, vice-president of the Fifth Avenue Bank, New York, and marvelous indeed was that man's organization. The rooms of the committee occupied all the banquet halls and ball rooms of the Savoy Hotel. The rooms were crowded with thousands of Americans from morning until night. Everything was so splendidly organized that there was no confusion and no mixup. Every day thousands entered the committee's rooms looking gloomy and forlorn; they emerged, however, full of good cheer and assured that they would reach America even if some delay had to be endured.

"Theodore Hetzler and Oscar Straus had a good word for everybody. The whole committee worked from nine o'clock in the morning until late at night.

"Extraordinary also was the courtesy shown American citizens by the Secretary of the American Embassy, who opened special offices in connection with the committee's headquarters at the Savoy Hotel, and where the work of obtaining passports was made much easier."

Boston Pianist in Munich.

A much belated letter dated Munich, July 29, was received this week from Heinrich Gebhard by the Boston representative of the MUSICAL COURER. In it Mr. Gebhard enclosed the accompanying snapshot taken on board the steamship Amerika on the way over and tells also of his delightful crossing and his anticipatory enjoyment of the "Ring" performances which he intended to attend in toto.

He also mentioned a prospective visit to Bayreuth to see his friend Dr. Carl Muck and hear him conduct "Parsifal," When one considers how soon after the date of this letter Germany declared war, it seems rather strange that

not a passing hint had seemingly reached Mr. Gebhard, but this fact is quite in accordance with the tales of returning travelers, who all speak of the extraordinary silence of the German press until practically the last moment.

Van York Studios Open September 14.

Theodore van Yorx, tenor, announces the opening of his vocal studios September 14. His association for more than fifteen years in professional work with all the great oratorio societies and orchestras of the country, and his broad experience in concert and recital work, eminently



THEODORE VAN YORK.

fit him to be of aid to singers and teachers in all branches of the vocal art.

A specialty is made of the requirements of church work, in which Mr. van Yorx has had over twenty years' experience.

Ragtime All Over Again.

Last week we heard of a dairyman using music to stimulate the milk giving properties of his cows, and now comes this news dispatch from Cincinnati:

"Bill Perkins, noted horse trainer, is a believer in music to soothe nervous racers. Perkins is at the Latonia race course and has installed a phonograph in his stable. The trainer says there is nothing like music to quiet a nervous horse just before it goes to the post or returns from a race. He says the animals prefer ragtime."

Ragtime? That's discouraging. As soon as humanity has been uplifted musically the uplifters will have to start the process all over again with the dumb animals.—Houston (Tex.) Chronicle.

During the 1913-14 season, 418 concerts were given at Munich, a decrease of twelve, as compared with the previous year. At Berlin there have been 1,262 concerts, at Vienna 603, at Hamburg 351, at Dresden 300, at Leipsic 205, and at Frankfurt 212.—Exchange.



A QUARTET CROSSING THE ATLANTIC.

Standing: Heinrich Gebhard, the Boston pianist, and Marcian Thailberg, the Paris pianist. Seated: Max Zach, conductor of St. Louis Symphony Orchestra, and Carl Stany, of Boston.

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

ATHLETIC TRAINING FOR SINGERS.

(Continued from page 28.)

many young students. In the sixties I was somewhat interested in certain branches of athletics: rowing, running and baseball, although I never had any competitive ambitions, but followed the sport purely for the enjoyment it brought, and the exercise certainly proved of invaluable aid to me when I began my studies for the operatic life in which I was successful.

For two years during the seasons of 1873-1874 I rowed on the Harlem River in a shell almost every afternoon from the Viaduct Bridge to and above High Bridge, and it is something of a pull when you have the tide against you from either direction. Also I did club swinging and practised with the medicine ball, which developed my biceps and forearm wonderfully. At the present time can show biceps measurements of fourteen inches and forearm eleven inches. My abdominal muscles also became firm and pronounced, mostly derived from rowing (this exercise brings into action every muscle in one's body).

The opportunity came for me to go abroad for study in Italy, and after my arrival in Florence, where I remained two years, I began a systematic course of physical training for my career.

Every morning I was out at five o'clock, rain or shine, and after a light refreshment, consisting of two raw eggs stirred in a large glass of fresh milk, and a couple of crisp biscuits, started from my pension at the end of the Ponte Alle Grazie, along the Leurng 'Arno Serristori, through the Porta San Niccolo, following the Viale dei

Colli, by the Piazza Michel Angelo to and through Porta Romana and Corso of the same name to Ponte Vecchio, returning to the starting point, a distance of five miles, then about half a mile to Via Fiesolana, where I had a fencing bout with the well known master, Romanellé, for thirty minutes, returning to the pension between half past seven and eight. Then a cold sponge bath, breakfast, writing in a book the thirty words of the Italian language memorized while walking (as I always studied when at this exercise). At ten-thirty my French lesson with Renault and at eleven-thirty my accompanist, Brizzi, with whom I reviewed my vocal work. Thereafter luncheon and at one o'clock in bed for one hour, and that nap was the saving of my health for many years, even up to the present

I then visited the galleries of the Uffizzi and Palazzo Pitté to study the great painters and sculptors for one hour. Between four and five o'clock a couple of party calls or else I attended to purchases for personal needs. At five o'clock every afternoon Signor Vannuccini was with me for my important work in vocalizing for one hour. Dinner at six-thirty and in the evening, possibly, the opera or some social engagement. As a rule, two or three nights I was in my room retiring quite early to be prepared for the usual grind on the following day.

A great many students lack judgment and overdo the physical work while others neglect it altogether. Both consequently fail to materialize.

Mehan's Summer Term.

John Dennis Mehan and Mrs. Mehan, of Carnegie Hall, New York, have had a most successful summer school of vocal music. It began July 7 and closed August 15, during which several scores of singers and teachers availed themselves of the opportunity to study. Among the most prominent and talented students this summer were: oss Smith, Director Missoula State University, Voice Department, Montana; Louis Mohler, Director School Music, Van Wert, Ohio; Maud Shamel, Director School Music, Macomb, Ill.; Edith Helgeson, Director School Music, Saskatoon. Canada; E. Rosenthal, concert and church singer, Kentucky: Simmons, concert and church singer, Memphis, Tenn.; Gordon Reed, concert and church singer, Memphis, Tenn.; Ruth Rusby, concert and church singer, Newark, N. J.; Grace Kellar, concert and church singer, Los Angeles, Cal.; Caroline Coxe, concert and church singer, New York City; Dan Brown, concert and church singer, Ft. Worth, Texas; Marion Easton, concert and church singer, Brooklyn, N. Y.; Howard Wheat, concert and church singer, Passaic, N. J.; Fanny Forward, concert and church singer, Denver, Col.: Aura Chessington, Director Voice, Mayaguez University, Porto Rico; Alvin Gretell, church and concert artist, New York; Orla Bangs, church and concert artist, New York; Samuel McConnell, New

York, and Mary Jordan, concert, church, oratorio and opera contralto, and others.

The autumn and winter season begins September 19, when these prominent vocal instructors will, of course, be as busy as usual. This means over a hundred lessons

Frances Ingram on Motor Trip.

Frances Ingram, the American contralto, whose season opens with a Southern tour as soloist with the Minneapolis Symphony Orchestra, passed through New York last week on an extended motor trip. Miss Ingram is congratulating herself on having spent her vacation in America instead of going abroad.

The doors of the San Carlo Theatre of Lisbon still re-The upper middle class of Lisbon has deserted the theatre since the advent of the republic, protesting in this way against a rule with which they are out of sympathy.-Exchange.

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WANTED-Piano studio with established clientele. Prominent pianist-teacher would buy or invest in con-Manhattan only. Address "ARTIST," care MUSICAL COURIER, 437 Fifth Ave., New York.

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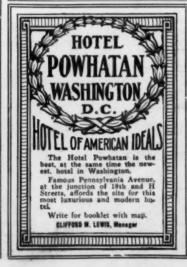
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